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# THOUGHTS ON OUTLINE, SCULPTURE, AND THE SYSTEM THAT GUIDED THE ANCIENT ARTISTS IN COMPOSING THEIR FIGURES AND GROUPES:

ACCOMPANIED WITH FREE REMARKS ON THE PRACTICE OF THE MODERNS, AND LIBERAL HINTS CORDIALLY INTENDED FOR THEIR ADVANTAGE.

TO WHICH ARE ANNEXED TWENTY-FOUR DESIGNS OF CLASSICAL SUBJECTS INVENTED ON THE PRINCIPLES RECOMMENDED IN THE ESSAY BY GEORGE CUMBERLAND.

AINSI IO SON PITTORE.

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# TO THE READER.

"IF there be a BEAUTY IN VIRTUE," remarks the learned *Mr. Petvin*, in his Letters concerning Mind; "the mind muſt have a feeling of it, whilſt it has it under view, no leſs than a feeling of harmony, when preſented to the ear. It muſt be felt and underſtood *together*, we muſt *be in ſome meaſure what we behold*; and a man muſt be tolerably good before he can have any tolerable notion of goodneſs."

Thus when a ray from the univerſal mind inſpired that great man Mr. Fox to place his happineſs in *temperance*, *liberty*, and *honeſty*, the reflecting part of the kingdom felt the beauty of his public virtues; as during the courſe of many years we have ſeen them with dignity gradually unfolding.

We have ſeen him purſuing truth in all the ways ſhe can be purſued; and we have felt, by his maſterly mode of proceeding, that He is a real Philoſopher: for his whole

conduct admirably anſwers the character---ſo finely drawn by the Author we have quoted---of one of the greateſt and beſt men of Athens;---where he ſays,

"He knew in the moſt perfect manner, that there was nothing belonging to reaſon but what took its evidence from experience in the way of Art, or from ſelf-evident principles in the way of Science: and, as he was likewiſe acquainted with the ſentiments natural to men, he could, by this means, lay hold upon them by their principles, ſentiments, fancies, or imaginations, and ſo lead them into viſible abſurdity;---in ſhort, he knew when to inſtruct, when to embarraſs, and when to pull down pride and ſelf-conceit."

To whom then can a work of this kind be with more propriety addreſſed, than to a man like Mr. Fox, who "practices virtue, and poſſeſſes a knowledge of knowledge and of art; who knows how to diſtinguiſh fancy from reaſon, and regards nature before cuſtom and faſhion." For, as with the beſt intentions, I have written with freedom; by ſuch an one I ſhall be ſure to be judged impartially: and although I know him only by many years obſervation of his public conduct; and ſo far from enjoying the happineſs of his friendſhip, have not even the honour of his acquaintance, *otherwiſe than we all have*; yet having, from the low horizon of my humble level,

diſcovered this promontory in the political world, ſhall I be blamed for caſting anchor under its ſhelter, from the ſtorms of prejudice, and the blaſts of unthinking and unforgiving ignorance, which would always ruſh upon every art, without rule or rudiment? Shall I not rather be commended for addreſſing this free tract to him, whoſe *temperance* in political ſcience is the admiration of the juſt throughout Europe; whoſe definition of *liberty* correſponds with nature; and whoſe *honeſty* alone, if he ſhould again accept the helm, is capable, under Providence, of re-conducting into harbour the miſmanaged veſſel of the Britiſh ſtate, ſtrained, indeed, but not quite ruined, ſhattered, but not, I hope, out of the reach of repair.

G. CUMBERLAND.

BISHOPSGATE, WINDSOR GREAT PARK, JUNE, 1796.

## SECTION I.

STIMULATED by the pureſt affection for the fine Arts, acquired at an age too tender to have noticed the cauſe of the impreſſion, and which has been augmented, by the ſolace derived from the occaſional practice of them, I have been frequently inclined to commit to writing a few thoughts on that beſt rudiment of Art, *the ineſtimable value of chaſte outline*; and to accompany them with ſuch conjectures as, in the courſe of my enquiries, have occurred to me of the principles on which the Greek and other ancient Artiſts wrought their fineſt compoſitions.

This inclination ariſes from the diſagreeable conviction, which experience has afforded me, that in this country, the Arts, in general, have of late been rather declining from progreſſive improvement; in which they have been accompanied by a like declenſion of judgment in the public mind.

From what cauſes this has ariſen, it is no difficult taſk to diſcover: the Arts have ſuffered, as men unhappily ſuffer, more from injudicious friends than from open enemies.

They have ſuffered from being too much practiſed as a trade; from the clumſy patronage of traders, upheld by the avarice of their profeſſors: ſomething they have ſuffered from the wants of ſome who profeſs them; and much, indeed, from the jealouſy of others who, having obtained poſſeſſion of the public mind, are induſtrious to nouriſh a vulgar prejudice againſt the only models of perfection known to us, (I mean the works of the ancients); but moſt of all from the Royal Academy, and its injudicious exhibitions.

When I repeat this, I do not mean to find fault with *the inſtitution*, which, if properly managed, might be the true protecting Minerva, the ſoul, the ſource, the guardian of the plaſtic exerciſes.

But will any one ſay, this is now the caſe; where almoſt the only aid afforded the Arts are lamps and candles, and for what? to ſeduce the young ſtudent from home, for ſhort and ſtated periods, to copy the worſt models of both ſexes; to draw from plaſters, thrice coloured in oil, that have been firſt *repaired*, as they call it, by journeymen caſters; to hear lectures on the Arts, not always practically elucidated; which are never publiſhed and given away as,

if at all uſeful, they ought to be; but read over once a year, regularly, in a large room, where the viſitors are of courſe complimented with the firſt places, and thoſe for whoſe uſe the inſtitution was confeſſedly intended, hear them in monotonous notes reverberated from the barren walls, in hollow and imperfect echoes.

Nor let any of the preſent worthy lecturers take offence at what my honeſt zeal forces from me; for thoſe I have had the pleaſure to know, have hitherto loved the Arts too well not to acknowledge the juſtneſs of theſe remarks.

To ſee a library once a week without profiting by its utility; to loſe a morning in acquiring anxious longings after works that can only lead an artiſt aſtray; for ſuch are moſt of the books of prints in uſe, if not accompanied with a proper antidote to their multifarious defects; and thus, when the Student thinks he is admiring the antique, he often pants to equal the ſtyle of thoſe who gave every thing a manner of their own, ſuch as *Santi Bartoli*, &c. for even many of thoſe honoured with the title of Artiſts, are, to this day, ignorant that there is no ancient work hitherto engraved, that can, in the ſlighteſt degree, be depended on as a guide to a true knowledge, even of the forms they profeſs to repreſent, much leſs as explanatory of the nature of fine forms in the general.

In this cenſure muſt be included thoſe expenſive works, the greater Muſeums, among which, the worſt is the *Muſeo Clementino*, and the beſt, as moſt faithful, that of Herculaneum. The capital Muſeum is full of the groſſeſt errors and miſrepreſentations; and the Baths of Titus have not the ſlighteſt reſemblance of the elegance of the original paintings. Piraniſi is as little to be truſted to; and, perhaps, the moſt faithful thing we have, as to ſtyle, is Villamina's Trajan column; but if the collection of fine ſtudies from the beſt marbles which have been for many years leiſurely accumulating at Rome by *Deare*, *Robinſon*, and *Woodford*, ſhould ever be *faithfully* publiſhed, although but in outlines, the world will then poſſeſs as ſtrong a reflection of the good works of the ancients, as modern zeal and abilities are capable of conveying.

But the evils produced by that ill-judged contrivance, our annual Exhibition*, ſurpaſs all calculation.

It is a crucifying invention: deviſed, I ſuſpect, by ſome faſhionable Artiſt, in order to enable him ſecurely to ſneer

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* Yet they ſometimes introduce us to the knowledge of men of talents; and when I ſaw there, this year, the truly fine performances of *Mr. H. Howard*, although in a ſituation very unfit for ſuch works as *his*, I was compelled to own that every evil has its antidote; for they are not only poſſeſſed of originality of invention, but harmony of compoſition, learned outline, poetic fancy, and colouring, that ſhews he has ſtudied Seidoni, and the beſt Italian maſters. May a ſtranger, from whom Mr. Howard's merits have drawn this unbiaſſed eulogium, expreſs a wiſh to ſee Milton thus adorned?

at his contemporaries; a chilling froſt that nips the bud of genius; and, to add to its horrors, it has too often incurred the charge of partiality.

But, however this may be, it muſt, in the moſt liberal hands, do harm. Exhibit, in one room, the great works of all the great maſters that have ever lived, and there will be only *one* favourite picture; how then are the humble Students of the Arts to ſurvive among the tyrants of the trade, with their fierce contraſts, good lights, and double burniſhed ornaments?

Were the public taſte, indeed, ſufficiently chaſtened, to pierce with Lynx's eyes through the chaos of images, with which they are annually glutted to ſatiety; the productions of ſenſitive genius would imbibe the cheriſhing ray; but as things are at preſent conducted, can the lover of chaſte ſimplicity, who is feeling his way cautiouſly up the ſteep of Fame, hope to find favour among a generous, well meaning, but, as to the fine arts, ill-informed nation, when placed beſide thoſe who have ſtudied to flatter the vices of the eye, rather than to captivate the underſtanding?

"We firſt creep and then go," ſays the old adage; and let the public only reflect how long art was forming in Greece, even with her good models, before they give ear to the flattering tales of the intereſted.

Printſellers, and painters too, for an hundred years to come, will be continually aſſuring us, that we are arrived at the pinnacle of perfection. It promotes their profits, and ſo far, if taken with large allowance, it does no harm; but it does hurt indeed both to art, to poetry, and the country's ideas, when ſuch authors, as *Shakſpeare*, are undertaken to be finally illuſtrated, by exhibitions of pictures, painted according to the orders, and the ideas, of men; who ſo far from being able to guide this triumphal chariot of the Britiſh Apollo, are ſcarcely worthy to hold the horſes heads: pictures painted on the gallop of rivalſhip, the ſpur of neceſſity, and under the laſh of power.

When ſuch arrogant engagements fail, it is not alone to be lamented that the public are deluded; but confidence is wounded, the Arts are paraliſed, and abuſed hope is converted into ill-founded ſcepticiſm: I feel alſo an evil conſequence from even the partial ſucceſs of ſuch crude illuſtrations; for, while the dull arrows of our beloved Poet's ſturdy commentators fly from the adamantine ſhield of his exalted genius; many of theſe miſconceived abortions will deſcend to poſterity together with his fineſt paſſages; and, like changelings, ſuperſede the genuine heirs of his poetic imagination.

If what I here ſay may ſeem harſh, I ſhall be ſorry for the pain it may any where produce; but if the effect be ſalu-

tary, I ſhall the leſs regret it. What better uſe, indeed, can we make of that freedom of the preſs, which is yet left us, than to ſeek the good of the country, whoſe conſtitution confers it? What better uſe of life, and liberty of thought, than to give our ideas free ſcope, when ſincerely deſirous of promoting a ſtraight direction in the tender plant of thoſe arts, which may hereafter adorn and raiſe the character of the nation to which we belong? By giving way too much to ſweet-ſcented civility, on a tender topic like this, an author ſerves himſelf, but injures his readers, if his view really is,

> To pluck the phantom habit, from the ſoul,
> And ſeat reflection there.

For the ſame national purpoſe, I publiſhed the *Plan for advancing our fine arts*, that accompanies the *anecdotes of Julio Bonaſoni:* which, although many good artiſts have approved, none have yet poſſeſſed the power to execute; and the barren pleaſure as yet reſts with my labours, of having excited a few wholeſome wiſhes, procured a little honeſt praiſe, not, however, without envy; while the current of fine art ſtill flows in wild, uncircumſcribed, and irregular channels, far, from the pure line of ſober rectitude, and flouriſhing improvement.

Thoſe few, alone, whoſe minds embrace beauty in all her forms, will comprehend what I feel, in lamenting this evil;

and how ardently, yet how hopeleſsly, I venture on a ſubject ſo new, ſo little underſtood as the preſent is; where, if I expreſs my ideas freely, as I truſt I ſhall do, I am ſure to be, by many, miſconceived; by others, miſrepreſented; to offend ſome whom I eſteem; to hurt while I heal; to bear the imputation of vanity from the ignorant; of arrogance from the timid; and of raſhneſs from myſelf.

It is a ſmall evil to be criticiſed by reviewers, ſince they are often generous where the ſubject is out of their ſphere: but to undergo the *experimentum crucis* of *real* judges, and real artiſts, requires ſome fortitude, and a *real* cauſe; and ſuch I deem the advancement of the Arts in general.

For this reaſon, I have treated principally of *Outline*; for until the importance of it be generally admitted, and its perfection as generally ſought; till it be underſtood, *that there can be no art without it*, and that no man deſerves to be called an Artiſt, who is defective in this beſt rudiment; we may continue to model, carve, and paint; but, without it, we ſhall never have Artiſts, Sculptors, nor Painters. The Sculptor's art, by which is not meant merely finiſhing his compoſitions *in marble*, but forming, with correctneſs, figures in *any material**, is truly a rational and liberal em-

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* I cannot help here remarking, that the eſteem which we beſtow on the *materials* of a work of art, is very capricious and childiſh; and, that where ſuch a partiality prevails, it is a mark of little

ployment; but it demands infinite labour, and patience, to carry it to perfection; merely becauſe a ſtatue is *all* Outline; a creation, the bounds of whoſe ſurface require inconceivable knowledge, taſte, and ſtudy, to circumſcribe, ſo as to entitle it to judicious and laſting admiration.

And it is for this reaſon we ſee ſo few good ſtatues exiſting: yet that ſuch works are attainable, the fine antiques convince us; proving, indiſputably, that the country, where men may be called Artiſts, who do not make the ſtudy of the antients their conſtant employment, as well as the refinements of proportion, never *will*, never *can*, rival ſuch performances.

That thoſe who patiently purſue this genuine mode of ſtudy find their progreſs ſlow enough, even when uniting

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diſcernment in art; for although marble muſt ever be more valued than clay, on account of its tranſparency, yet it does not juſtify the depreciation in which clay models are generally held; nay, even baked ones, which are intrinſically valuable on account of their endleſs durability. Blinded by this prejudice, I have ſeen even able ſculptors, abandon to accident thoſe original clay models, the fleſhineſs of which they had not been able to deliver on the Carrara-block. But what ſhall we ſay to the ridiculouſly undefined ſtate of arts, when nothing is conſidered as a picture that is not executed on a canvas, and in colours mixed up with oil? and that to make ſure of admiration we muſt give our pictures on a large ſcale; ſo that a portrait leſs than the life is conſidered as inferior to one that is larger than nature; how would *Phidias* and *Apelles* have ſmiled at this; who well new that ſubjects muſt be large for large porticos, and where they were to be viewed by whole aſſemblies; but who likewiſe could equally appreciate the grandeur of a Jupiter's buſt of a quarter of an inch diameter, like that No. 1407, of *Mr. Taſſies'* cabinet, or idolize the *great* bronze Minerva of ſixteen inches high in the Albano Collection; or that ſilver one of ſix inches, which was brought to England from Sicily, by Mr. Byres. I have a corroded one of two inches high, found at Paleſtrina, the back part of which gives the idea of a grand ſtatue; and Mr. *Knight*, of Whitehall, has many great things in ſmall; and a Ulyſſes of three inches high, which would be no better, if copied, on a colloſſal ſize.

zeal with induſtry, and many years practiſe among the marbles at Rome, every candid Artiſt will, I believe, confeſs; and, I think, I pay a compliment to *Deare*, to *Banks*, to *Flaxman*; to the Venetian *Canova*, to the German *Trippel*, and to the French *Houdon*; to *Marchant*, to *Picler*, to *Amaſtini*, when I ſay, that all theſe men of abilities, have as yet only attained the veſtibule of the Temple of Art; ſpeaking of ſuch ancient Sculptures as we know of, and not taking into the account ſuch as we have reaſon to think have been executed; or ſuch as a lively imagination, reaſoning from things already produced, may eaſily conceive to be producible.

It is the conſolation of genuine Artiſts, that ſevere ſtudies will produce continual improvement; and the fine qualities of fine ſtatues, are, to them, not only the continual object of admiration, but a goal of hope, without the proſpect of which their labours would ſoon languiſh.

*Raffael*, in my opinion, has exquiſitely deſcribed this, in that deſign of his, called *the Archers*, executed in this villa*, on

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* This villa (of which, as well as of all the remarkable objects on the Italian Tour, I have made correct and careful drawings) is ſtill in exiſtence, and now attentively preſerved from decay by *Cardinal Doria*; who, for that purpoſe bought it in 1786, for 3000 ſcudi, together with its vineyard, which the Cardinal has laid out in pleaſure-grounds: it is delightfully ſituated between the *Medici* and *Borgheſe* villas, whoſe lofty pines ſhade it in the morning; and, in a room called *the ſchool*, there are three pictures ſtill on the wall, painted on three pannels, ornamented with groteſques, which are ſaid to be from that great artiſt's deſigns: one, is the celebrated *Alexander, and Roxana*, of

the wall of the painting room: what then, I aſk, is to become of the fine arts in this country, where there are people that take a ſort of lead in the public opinion, who not only never ſtudied the beſt works of the ancients, but even affect to condemn that ſtudy in others?---Where there are many who content themſelves with ſuch applauſe, as is to be beſtowed by men who never even ſaw the models of perfection of which we are ſpeaking?---Where there is no diſtinct *academy of ſculpture*, and where the patron of all the arts has not one antique ſtatue in his palace? The world will probably never ſee another *Adrian*, nor art a cornucopia like that of *Pericles*; but when we have a real ſchool of ſculpture, growing out of national munificence, with an artiſt of abilities, well paid for conducting it, then all the other branches of art will of courſe flouriſh; and, until all this be brought about, one may venture to predict, that our fine arts will make little progreſs, but are infinitely more likely to decline than advance; for as well might we expect to ſee fine writing from men, who reverſed the rules of grammar, or any writing at all without the alphabet, as artiſts formed, where correct Outline is overlooked; the ancients little venerated; and where ſculpture is not conſidered as the fountain of the Art.

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which there is a ſcarce print; and another, this of the *Archers*, once engraved with the name of *Michael Angelo*, where flying figures of all ages, and different ſexes, are aiming at the body of a Hermes, but in which, one or two only have ſucceeded in lodging their ſhafts.

If it be urged by the ſordid and ignorant, that the Arts are good enough for their judges, and that we do as well as our neighbours; I muſt beg leave to tell them, that *we muſt do better*, not only if we have any laudable ambition, but if we have any regard to our intereſt; for, in the arts, "*the battle is to the ſtrong, and the race to the ſwift*;" and it requires but little diſcernment to perceive, that *form* ſtamps a value on the meaneſt materials; without a right knowledge of which, all our juſtly-boaſted manual ſkill can be of little or no utility, either to this country, or its *commerce*, the ſource of all our wealth, our pride, our folly, and our crimes; but which, alas! ſeems now to have become neceſſary to our very exiſtence. When therefore, this nation, ſhall have nurſed a race of men, capable of creating finer forms than others, out of clay, ſtone, wood, and metals, we ſhall poſſeſs a better thing than the ideal ſtone of the philoſophers; for that pretends only to the ſkill of compounding gold from mixed metals; but theſe men will tranſmute, by the aid of mind, and hand, the baſeſt materials into ſolid bullion, and carry the ſame wonder-working power, like a guardian genius, all over the earth; leaving behind them, as the Greeks did of old, monuments creditable to their memory, ſweet to their friends, and glorious to the country that gave them education.

Having premiſed this, I now proceed to my main deſign, which is, although a mere *artiſt d'amoré*, and as far as

practice goes, a very idle one too, to ſtate what few obſervations have occurred to me, as to the principles of the ancients in compoſition; and what I take to be the true mode of ſtudy, preceded by ſome remarks on the value of *Outline*; ſolemnly declaring that my ſole motive for writing, is the deſire that continually haunts me, of helping to give ſtability to the fine Arts in this my native country; which alone can inſure our future conſequence in Europe, and which, I ſometimes flatter myſelf, will be the means of again extending them over the whole world.

For I have long been convinced, that, if every man would caſt in his mite of information, as freely I do to the public, we ſhould all be the better for it; and I am proud to follow the example of my medical friend, *Dr. Buchan**, the deſerved ſucceſs of whoſe generous labours has taught me, that men love the truth, though they do not often reward the ſpeaker of it; and little deſerving indeed is he of the eſteem of mankind, who would not encounter their petulance, or even their calumny, to do them good.

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* This valuable man, whom Socrates would have loved (for his uniting unaffected ſimplicity to ſolid parts, and a contempt of wealth), had, by his *Domeſtic Medicine*, ſo ſtrongly excited the envy and ſpleen of *a few* of his brethren, that, not being able to overcome the popularity of the Treatiſe, they deſcended to the baſe art of pirating its title; and, in their reports, have many times killed this humane practitioner. It will afford no little pleaſure, however, to the infirm, to know (and I will tell it) that the Doctor ſtill lives, practiſes largely, enjoys a robuſt old age, and ſmiles benignantly even on his recogniſed enemies.

Creatures of an hour! there is nothing that can for a moment, lift us into any outward importance, or give us any inward complacency, but intentional rectitude. Letters are not a republic, but rather a *laocracy*; where each man ſhould ſpeak boldly for himſelf, unawed by any power but reaſon; uninfluenced by any motive but humanity; for this will dignify the meaneſt ſtile; and ſend him home from the aſſembly of mankind, if not gratified with their reciprocal affections, yet conſcious of the ſweet pleaſures which philanthropy confers, and ſoothed with that cheering ſelf-approbation, which the fulfilling of a ſocial duty invariably includes.

## SECTION II.

ALTHOUGH, mathematically ſpeaking, there is no ſuch thing as Outline, yet, to be more intelligible, we muſt uſe that term inſtead of boundary: for, notwithſtanding, I ſee figure without Outline, I cannot deſcribe it on paper, unleſs I begin with that proceſs; and hence ariſes the beauty of ſhadows, and the pleaſure they afford us, poſſeſſing a deſign bounded, yet without any Outline.

For Outline, to be diſtinct, muſt have colour; and, if it have colour, it repreſents a wire that ſurrounds the deſign.

But habit has taught us not to notice this; and we generally dwell with delight on the figure of this very defect: for we ought, in fact, to diſmiſs it, if poſſible, from our minds, and conſider only the form it ſurrounds.

What then ſhall we ſay to our ſtate of the Arts in 1795, when profeſſed Artiſts, and profeſſed dilletanti, have diſcovered ſo very unmathematical an idea of form in general, as to publiſh works copied from the ancients, or invented in their ſtile, with Outlines *thick and thin alternately*, like the flouriſhes of a penman; forgetting what our penetrating Bard, Shakſpeare, ſays, that, "*Aye and no too, can be no good divinity*?"

In making this obſervation, I do not ſcruple to ſay, that I allude to two books lately publiſhed; the very taſteful Homer and Eſchylus of Mr. Flaxman; and the laſt volume of Sir William Hamilton's Grecian vaſes. This laſt volume, ſo long expected, ſo earneſtly deſired, ſeems to have given a death's blow to all hope of ever ſeeing a faithful tracing of any antique deſign on copper-plate; for all the money expended in compleating it has been worſe than thrown away; and Mr. Tiſchbien has preſented us with a heavy tranſlation of theſe Greek vaſes, *finely flouriſhed*, but materially unlike the originals, if proportion, character of heads, ſtile of hair, or flow of drapery, were conſidered as worth preſerving. And when this volume is introduced to us by one, who is not only a paſſionate admirer, but a real judge of ancient workmanſhip, as moſt of his collections have proved, it becomes doubly dangerous; eſpecially when we are told, by himſelf, that no pains have been ſpared to make it ſo correct, that Artiſts may ſtudy theſe Outlines

with as much ſatisfaction as if they had the originals before them; and that the chief object of their publication was to ſerve the fine Arts, to further which purpoſe many of them were drawn two or three times over.---If ſuch were really his intentions, the lovers of the Art have only to drop a tear, and to hope that the fault aroſe from our ambaſſador's having been too much occupied to have been able to beſtow on them more than his wiſhes; for I, who am alſo too paſſionate a lover of theſe arts, to ſtand by and ſee them injured, hold it to be a duty incumbent on me, to ſay, that *whoever conſiders them in that light repreſented, will be lamentably miſled.*

Monſieur D'Ankerville, who really was an enthuſiaſt for the Arts of the ancients, but like *Abbaté Winckelmann*, unfortunately not an artiſt, gave us, I know not how procured, a dim, yet not inelegant ſhadow of thoſe truly great performances; but the work before us, pretending to accuracy, has, in its total inadequateneſs, rendered even his very imperfect plates valuable; and by its giving ſymmetry of feature, *in regularly irregular Outlines*, where there alone exiſted (what ſuch things are capable of), *viz.* grace, character, and motion; has daſhed all our flattering hopes, that, through the hands of learned draughtſmen, thoſe precious monuments would, at length, reach us uncontaminated and pure.

That lines of unequal thickneſſes are commonly found on the Grecian vaſes, will not bear out this error; for they are never found on them ſtudiouſly or ſyſtematically inſerted; they were only occaſioned by the inſtrument they uſed, and the neceſſity of being quick, not from any intention of the artiſts; and, in fine ſpecimens, as I can prove, were carefully avoided: a diſtinction, which, if generally known, would help the buyers, not a little, in making their purchaſes; and, at the ſame time, very profitably ſupply their want of ſkill in deſign.

Nor will the ſubject bear a diſpute; for to argue that two unequal boundaries are better than an equal one, is to ſay, that fine form has no reality; and that, a little more, or a little leſs, does not ſignify.

That this, *a little more, or a little leſs*, does not diſturb the generality of ſpectators, every body knows; nay, that ſome, who are reputed ſkilful, are not ſhocked by the groſſeſt errors in art, many judges muſt have obſerved; but, at the ſame time, a very little reflection will convince thoſe who love to ſee it proſper, that ſuch vague licence muſt not be conceded to the ſtudent, much leſs to the profeſſor; and it cannot be too frequently inculcated on young minds, *that extreme correctneſs alone will lead to learned freedom; or that forms are beautiful in proportion as the tranſitions of their*

*lines are gradual:* and ſince, in circumſcribing form, we are obliged to uſe Outline, a little obſervation will ſhew us, that there are qualities, which a line ſhould poſſeſs, to give it a ſuperiority over every other*.

The beſt I take to be *that* which is *fine, firm, flowing, and faint*, ſuch as was uſed by that great man *Leonardo Da Vinci*, and that ſtill greater *Raffael*; whoſe drawings are almoſt always diſtinguiſhed by theſe characteriſticks: for they not only found it to be moſt proper, but very convenient, as admitting of the niceſt correction and deciſion; whereas a coarſe, thick, and irregular Outline, is, like a coarſe mode of expreſſion, fit only for the rabble of mankind.

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* Before I proceed, it may here not be amiſs to ſay, in what manner I think vaſes of this ſort ought to be copied;—aſſuredly by as near a fac-ſimile as art is capable of arriving at:—the character of the heads, hands, and feet, muſt abſolutely be ſuch, or they are loſt:—and I hope it may contribute to make my peace with the gentlemen, whom, in the cauſe of the Arts, I have felt myſelf under the painful neceſſity of reproaching, when I communicate a method by which the fac-ſimiles of theſe heads may be gained almoſt to a certainty.——With a fine camel's hair bruſh, dipped in Indial ink, diveſted of its gum, let the Artiſt re-paint the lines of the vaſe; then let paper, ſoaked as for copper-plate printing, be carefully applied; and it will receive an impreſſion of the original, which, if not a re-touched vaſe, as but too many, I am ſorry to ſay, are, will receive no injury from the ſponge, ſhould it be thought deſirable to waſh away the remaining colour;—and though theſe impreſſions will have one defect that cannot be ſurmounted, yet they will poſſeſs beauties that few Artiſts are capable of copying; and, being confined to ſmall parts, it will ſcarcely be perceived.

In this method, it was once my intention to have given all the fine figures on the vaſes at the *Vatican*, to which the good-will of the mildeſt of Popes, and the liberality of Cardinal Zelada, were not wanting, any more than the diſintereſted aſſiſtance of ſome real Students, my friends;—but the whole idea fell to the ground, through the ignorance and narrow policy of a well-known Monſignore.

Perhaps I ſhall be better underſtood by ſuppoſing two circles---one drawn as true as poſſible, with a delicate point; the other with a broad camel's hair bruſh; the firſt will give the idea of a circle, the other of a circle framed; and, however unimportant theſe matters may hitherto have been conſidered by the many, I ſhall ſhew them, I truſt, to be abſolutely neceſſary to be felt by every genuine votary of the Arts.

Neither is it an unneceſſary diſtinction to ſay, that a rough Outline is preferable to a very ſharp one. Hence the admiration that has followed the reed-pen, and of which, even the breadth of the ſtroke has not been able to diveſt it; for as ſharpneſs cuts on the eye, and renders objects more viſible, ſo is it apt to bring the line itſelf to be more noticed than the form it deſcribes; and this is the reaſon, I believe, why we take more delight in a ſhadow, or a form circumſcribed by ſhade, than in the bald outline of a form.

That drawings, which time has ſoftened, and plates which a little uſe has worn, are moſt agreeable to the eye, when the forms they repreſent are correctly drawn, is an effect that many good judges feel; and the foregoing obſervation explains the cauſe.

Hence it ariſes, that the types of * *Baſkerville* and *Bodoni*, diſturb viſion; while thoſe of *Giolito* and *Aldus* repoſe it; hence the cauſe why ſmoked prints have been moſt eſteemed, if good impreſſions, not what are often ſold as ſuch, *viz.* the *very firſt* proofs; which ignorant collectors prefer, but good judges refuſe, as being always hard and wiry; well knowing that the impreſſions are beſt after a certain number have been taken off. We have collectors, who even bleach their prints, and ſo render the line more diſtinct, but leſs agreeable to judicious feelings.

But, to form a better idea of this line, let us ſuppoſe ſix other circles.

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* It is not the exceſſive ſharp dreſſing of types that gives them value, as many printers ſtill ſeem to imagine; it is a fine form of letter, diveſted of every angle, neatly dreſſed, and carefully printed; with a very dark ink, that does not partake of blue; and on a paper of a yellowiſh tint, that makes the moſt agreeable book to a man of taſte. This very error evinces, that the laudable deſire of improving all our Arts exiſts in the boſoms of our tradeſmen; but we ſee almoſt conſtantly that, for want of real information, the deſire infinitely ſurpaſſes the means: a ſtriking proof of which, was evident in a late attempt to make wood-cuts ſubſervient to Landſcape and effect: a thing which long ago has failed; which *Papillon* grubbed after, till he almoſt made that precious art deteſtable;—for animals, plants, portraits, anatomy, and figures in fore-grounds, it is alone proper.—Thus the hard-ware man is ſurpriſed, when, after all his pains and expence, he is told, that urns are not fit to hold every thing; and, leaſt of all, to hold boiling water ſtanding on one leg.—The founder ſtares, when, among all his molds to caſt ſtoves in, you aſſure him, that there is not one good one; and which, if he had at firſt ably contrived, he might have ſpared the expence of all the reſt.—The calico-printer fatigues himſelf and the public, in inventing patterns without meaning; and religiouſly believes, that chance alone, and luck, give a print vogue.—And the potter, who greedily ſeizes on the vaſes of the ancients, *inſtead of ſeeking for the principles of their workmen*, makes ſometimes a partly good thing, but much oftener a bad one: all which inclines one to think, that we have not a Miniſter fit for this country; if we had, He would cheriſh the train of Arts, ſet them in the right road, beſtow premiums on improvers, and ſhower honours on mechanicks, whoſe united labours muſt, in future, either pay our taxes, or the country muſt decline.

The firſt, broad and hard.
The ſecond, broad and rough.
The third, broad and ill-defined.
The fourth, fine and ſharp.
The fifth, fine, ſharp and irregular.
The ſixth, fine, rough, tender, and regular.
By the choice you make, we muſt judge of your title to connoiſeurſhip; by which, I mean your experience in fine Arts, ariſing from a view and compariſon of many things of that kind; which, if united with practice, will neceſſarily form a pure taſte in minds that have acquired ſenſibility by reflection.

Again, lines, if hard and ſharp, have the effect of attaching to the ground the forms they deſcribe; but, if ſoft and mellow, they detach the ideal figure; and hence the advantage of giving an even back-ground, as practiſed in the Greek vaſes, inſtead of deſcribing the figures by mere lines, and the very colour helps the harmony; for black and white would be too harſh for objects that are to be ſeen cloſe, but black and red are mellow and ſober, whence ariſes alſo the agreeableneſs of books printed on yellowiſh paper.

And this leads me to a very important obſervation, founded on this remark; an obſervation which engravers of gems ſeem almoſt univerſally to have overlooked; and to the

neglect of which alone, we may attribute the diſtinction between ſome modern and ancient works, eſpecially where they have been copies; for ſome have, by practice, arrived, in executing intaglios, and cameos, much nearer the Greeks, than in any other branch of the fine Arts; and, in copying fine ancient paſtes, ſuch as are continually found among the ruins of Rome to this day, they have been able frequently to impoſe on the dilletanti, and dealers themſelves.

*Pikler** and *Amaſtini* made it often their ſtudy to deceive in this way; either inflamed by a juſt reſentment at the neglect their talents experienced; or moved by the deſire of convicting the ignorant; but if the impoſture was juſ-

* One inſtance, among many of this amiable Artiſt's indignant operations in this way, is well known; and, ſome are recorded in his life, lately publiſhed at Rome; it is an intaglio head, called *Brutus*, in the collection of Sir Richard Worſley.

The deception was ſo well managed, that it did no diſcredit to thoſe who were deceived by it; for it might well paſs for a fine Roman work: and I actually poſſeſs an antique cameo of the very ſame head, which I purchaſed of Count *Scudilari*, at Parma, about five years ago, becauſe I thought it probable, that the engraving in Caninis Iconographia, and called Q. Pompeius Rufus, had been made from it, which Pikler once pointed out to me as the head he had taken for his *Brutus*, ſhewing me, at the ſame time, a ſeries of impreſſions, of the whole proceſs of the gem, to prove it to be his work. Many of theſe deceptions having been long depoſited in the cabinets of the curious, the Editor, of his life, prudently obſerves, page 40, ſpeaking of his works,—" That the beſt of them may be ſaid to be now no longer his, becauſe having been already adjudged to be antiques by the firſt rates *intendenti*, it would be criminal to lift up the veil that conceals them, and reſtore them to their author.—At page 44, however he declares that proofs of theſe claims remain in the hands of the family, and inſtances, No. 96. 146. 160, 164. 177. of that great Artiſt's catalogue of his own works, which have paſſed for antiques, and 96. The *Giocatore di Troco* paſſed as ſuch, with the Abbaté Winckelmann, who ſays of it in his Monumenti Inediti, that it was—*Une delle più eleganti, e delle più belle figure che ſiano mai ſtate ſcolpite nelle gemme.*

tifiable in men of talents, who felt that their works were much nearer perfection, than the price they procured ſeemed to admit, I think the traders, in theſe falſe antiques, will not be ſo eaſily excuſed; becauſe, it is well known, that they deviſed the deception, and wove the web into which they ſometimes got entangled themſelves: and now, the man who pretends, at firſt view, to tell what is antique from what is modern, in certain performances, either means to deceive others, or is really a dupe to himſelf. Not but that a good Artiſt may, with a little attention, diſcover the frauds of even the beſt engravers, where the ſubject is an imitation of the great ſtile of pure Greek workmanſhip: and in order that this may be better underſtood, it is only neceſſary to explain, that, in all the very fine intanglios of the ancients, they took eſpecial care, that, on impreſſing the figure, you ſhould find the contour ſo ſoftened into the back ground, that the ground appeared detached, and as it were unconnected with it: to imitate the effect in cameo, the ſubtle *Picler* poliſhed his fineſt works with a wheel, on which a bruſh was fixed; but the effect was, as might have been expected, not ſoftneſs, but the air of a thing that time has worn ſmooth; and he often extinguiſhed his fineſt traits by this invention.

The truth is, that for want of properly imitating this peculiarity of the genuine works of the beſt Greek Artiſts, *none*, of all the ſculptors of gems, have yet been able to

add that grace to their works of which we are ſpeaking; I mean, blending the Outline into the ground, as ariel perſpective teaches, which we ſee in *Rembrant's*, *Titian's*, and *Corregio's* beſt pictures; and, for want of which elegance and truth, even ſtudied copies from the antique are always detected by nice judges; though they paſs, very currently, with half thoſe people whom we call connoiſeurs.--- When I write this, I feel much reluctance to include two very eminen tſculptors of gems; yet neither muſt the worthy and intelligent *Pikler*, who loved truth not leſs than I do, nor even our eſtimable *Marchant*, be ſpared, in a cauſe, they have both ſo much contributed to promote, by ſuch zeal for art, and aſtoniſhing talents, as might do honour to any age or country.

And, in order compleatly to illuſtrate this important principle, I need only refer all thoſe who have eyes to the ſulphur, No. 6467, of *Mr. Taſſies'* collection, the fragment of a head of Apollo; a ſtupendous Greek performance, which every practitioner ought to keep in his view, and every lover of art, carry in his boſom. But, if this does not ſufficiently convey the idea I mean to impreſs, let him ſtudy No. 2773, a Minerva, in intaglio, from the Florence-gallery; wherein this ſpecies of management, of melting the outline into the ground, is moſt apparent in the ſerpents that flow from the Egis of Minerva; their heads being loſt, as it were, in an opaque miſt, while the

projecting part of their bodies is diſtinctly defined, ſo as to cut upon the eye; for it is not by means of dabs of ſhadow that nature gives apparent relief to her creations, but by optical effects: lights ſtronger, lines ſharper, colours more vivid, relieve the noſe from her face, when ſeen in front; light fainter, lines more obtuſe, and colours leſs brilliant, give to her ears, their due diſtance: and it is thus I would have painters, and gem-engravers, whoſe art is deception, copy nature; not by imitating the common characters of the human race, in their generally imbruted ſhapes; but by taking their ideal colouring from infancy, their ideal forms from the antique, and their ideal expreſſion from imaginations, warmed by good poetry and muſick; unleſs they are ſo exaltedly happy as to poſſeſs minds glowing with love, honour, and benevolence; all which, united with ſcience, made, I believe, a *Raffael* and a *Michael Angelo*.

Thus then, I think it appears, that Outline, or the nature of boundary, is a very important conſideration with the critical obſervers, even where no actual line exiſts; thoſe profiles which are ſharply defined, appearing all like images ſtuck on to a flat ground; while thoſe which are learnedly ſoftened, though not at all leſs juſtly deſcribed, ſeem like figures ſurrounded by air; and, I hope I have at leaſt opened a field for examining what we have hitherto been but too apt to ſlight.

I now proceed to ſhew the value of a firm or pure Outline, where Outline muſt be deſcribed as in engraving; and to apreciate this operation juſtly, we ſcarcely need go beyond the prints of *Marc Antonio Raimondi*; for his Parnaſſus alone will explain this, and account, in a great meaſure, for the eſteem his graver is ſtill held in; ſince there we ſee the learned hand of *Raffael*, regiſtered as it were, and freedom united with correctneſs indelibly tranſmitted to poſterity: merits, which, in good impreſſions, are even more apparent in the taking down from the croſs; where, if an Artiſt will look, with the eye of candour, on the very nails which lie on the ground, he will ſee inſtantly what I mean by a pure and firm Outline.

In a very old treatiſe on painting, by **Andrea Cennini de Colle di Valdeſſa*, mentioned to me by the intelligent *Baron de Murr* at Nuremburg; and, which, by his direction, was found in manuſcript at *Florence*, in the private collection of the *Grand Duke*, who, for ſome days, very condeſcendingly indulged me with the loan of it; I found, that the venerable author of this treatiſe, ſtates, that, in his time, the Artiſts uſed to draw on a ſmooth piece of fig-tree, and

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* This *Andrea Cennini*, whoſe manuſcript is very valuable, on account of the exact directions which it gives for the painting in freſco of thoſe times, ſays, among other things, that "*Giotto* tranſlated the art of painting from the Greeks to the Latins, and taught it to his godſon *Taddeo*, who was his diſciple twenty-four years, who taught it to his ſon *Agnolo Taddeo*, to whom *Andrea Cennini* was twelve years a ſcholar."—Thus we ſee theſe freſco painters were not ſpeedily formed.

alſo on parchment, which had been powdered with calcined bone, and with a fine ſilver ſtyle, in order to attain the juſteſt Outline poſſible; and that ingenious Artiſt, *Huſſey*, in all his fine drawings, from the ancient ſtatues, ſome of which I have now before me, uſed that ſort of Outline, which has been ſo often recommended, I mean *pure*, *flowing*, and *fine*.

A flowing Outline gives motion, of which I could produce abundance of inſtances; but, for want of a better at hand, muſt refer the reader to the Pſyche purſuing Cupid, Plate 13; and to the figure embracing the knees of Jupiter, in Plate 18; among thoſe of my invention, that are annexed to this Eſſay, and which are compoſed on, what I take to be, the principles of the ancients.

How much a correct Outline is capable of conveying, and how much more valuable it is than many finiſhed drawings, where correctneſs is neglected, we all feel in the ſimple ſhades of our friends' portraits.

That action is capable of being deſcribed even by incorrect Outlines, when their direction is juſt, may be ſeen in the old *Perſian*, commonly called *Hindu* pictures, which have little to boaſt of but their juſt action, and compoſed dignity of attitude; and in many, even of the Etruſcan vaſes, as well as indifferent Greek ones, we ſee action and expreſſion gained in this way:---The Egyptian dryneſs affords us a

ſpecies of pleaſure of this ſort, for though dry they are decided, and often juſtly proportioned, as may be ſeen in a ſulphur at Mr. Taſſies', of a lioneſs, taken from one impreſſed from a multitude of figures, on the famous Baſaltes Torſo of the preſent *Cardinal Borgia*; which, undoubtedly, is the fineſt and moſt genuine ſpecimen of high Egyptiam workmanſhip at preſent known in Europe*; a work that may ſerve to make us leſs ſuſpicious of the relation of the unhappy Duke de Chaulnes,of a well, which, he ſays, he diſcovered near the Nile, loaded with images cut like fine cameos.

From this we come to the grand Greek ſtyle, in the ancient paſte, No. 4788, of Mr. Taſſies' cabinet; where a faun is dancing a child, the author of which, whoever he was, ſeems to have been well inſtructed in a knowledge of the human frame; which was refined in the quoiter, a gem of Mr. Crachrodes, No. 7967, purified in the Perſeus and Andromeda, No. 9383, and ſublimed in the Sapho and Phaon, No. 6544, and the Bacchus dancing, No. 4290, which, in intaglios, is the *ne plus ultra* of the beſt Greek ſchool, and poſſeſſes an Outline that will ſcarcely, I think, be ſurpaſſed.

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* Abbaté Winckelmann, ſpeaking of this Torſo, ſays, it is too fine to have been anterior to their knowledge of Greek art; an aſſertion very diſputable; and, but that criticiſms of this nature would be quite uſeleſs and out of their place here, it would be not very difficult to ſhew, that the Egyptians and Greeks probably received their firſt germ of art from India; and that a ſtriking ſimilarity exiſts to this day, I could prove from monuments now in my poſſeſſion.

What I am going to obſerve, is a digreſſion that may not be unuſeful, on account of the ſeductive example of that elegant Artiſt, *Sir Joſhua Reynolds*; who, although he was remarkably defective in his drawing, has acquired much general approbation, which could only be effected by a union of taſteful combinations of attitudes, harmony of colours, and a flattering reſemblance; qualities which few are likely to attain in the perfection that he poſſeſſed them, but which, if they had been united with fine drawing, would, indeed, have ſet him on a pedeſtal that might have defied the corroding teeth of time.

In proportion as this fine quality, *nice preciſion*, is acquired in practice, or well underſtood, it conſtitutes the delight and repoſe of the Artiſt's intellect, no leſs than that of the practical dilletanti; and the mind reſts and conſoles itſelf that is only able to execute its ideas in correct Outlines on paper, much more than in the accompliſhment of the greateſt works, where this thing is wanting.

It conſtitutes an indiſputable proof of a refined taſte, and forms a man into a critic as well as a creator. Like a thorough knowledge of the mathematical ſciences, the difficulty of the acquirement enhances its value; for it demands practice, united with reflection, as well as an extenſive acquaintance with both art and nature---the fire of imagination reſtricted by the gravity of ſober criticiſm.

This knowledge of form and partial power to delineate it, (ſcarcely ever poſſeſſed in perfection,) can only be the reward of a long perſeverance in the right road of art; at firſt hard to find, and always difficult to perſevere in; for from its grand elevation lead many enticing paths pleaſing for a while to travel in; but, in the end, no leſs diſguſting to the lover of truth, than fatal to his reputation who has trodden them.

The works of *Caſtiglione* and *Callot*, ſufficiently explain what is here meant, although they are rocks that few will ſplit on, that are worth preſerving; but thoſe great men *Michael Angelo**, and *Parmigiano*, are quick-ſands that have ſwallowed up many a promiſing youth, and hence the *Caraches*, who could not withſtand their faſcination, eſtabliſhed a new ſchool, *that has retrograded Art to the days we live in.*

As we owe to *Michael Angelo*, and his maſculine mind, the enjoyment of pure tragedies on the canvaſs, and, perhaps, ſome of the fineſt ideas of *Milton*; ſo to the angelic *Raffael*,

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* The one by diſplaying an exceſs of learning, the other by affecting too much grace:—but when at laſt *Parmigiano's* feminine genius became enamoured of the manly works of the great *Buonarruoti*, and felt the claſſical chaſtity of *Raffael's* ſtyle, *then* he gave the world an offspring that might well be called genuine; as we ſee in that fine picture of the Aſſumption of the Virgin, now in the poſſeſſion of the Marquis of Abercorne; a picture which juſtifies the relation of the gentle *Vaſari*, that the ſight of it checked the rapacious hands of ſome German ſoldiers at the Sack of Rome, in 1527, and ſaved the painter's life.

and his ſchool, we are indebted for the ſweeteſt compoſitions, on the baſis of the ancients, that human invention could attain in one period of exiſtence.

That wonderful man, and *Leonardo da Vinci*, of all the Artiſts that have lived ſince the revival of the Arts in Europe, ſeem to have laboured, with ſucceſs, to acquire a chaſte and true Outline, by carefully imitating all the works they had ſeen of the ancients, in marble, bronze, gems, or vaſes; avoiding dryneſs, yet preſerving proportion; and infuſing grace without a ſhadow of affectation; who could be ſimple, yet dignified; and energetic without extravagance: but with them the flame expired, that promiſed to light us up to the Grecian ſtudies; for though the amiable *Julio Romano* caught a portion of its fire, yet he never equalled his great inſtructor, and it vaniſhed on the walls of *Tee* at *Mantua*.

Yet neither of them ever rivalled that antique which they idolized, even as far as we know of it in painting from inferior Artiſts*; nor ever approached its perfection in ſculptured forms, or thoſe of gems, as many models, ſtill exiſting, fully prove.

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* I have a ſmall painting of a goat, running, which I purchaſed at the Duke of St. Alban's ſale, that, as a ſketch, would do credit to either *Raffael* or his beſt ſcholar; yet is merely on a fragment of a wall, and evidently only a part of the common ornaments of ſome of the villas of the Romans,

A fine ſimple Outline may poſſeſs grace, action, expreſſion, character, and proportion. A fine ſtatue is only better, as it contains all theſe qualities when varied a thouſand ways; but, at the ſame time, we muſt acknowledge, that it coſts infinitely more ſtudy and labour. Since then there are ſtatues in the world which, if turned round on a pivot before a lamp, would produce, on a wall, ſome hundreds of fine Outlines; let no one ſay that, in this Eſſay, we refine too much upon Art; for every thing that relates to common form is ſubject to faſhion; and there is nothing more certain than that, though *France*, *Italy*, *Germany*, and *England*, adopt different ideas of the beauty of the human frame, they all a gree ingiving the antique ſtatues the preference to their own character of beauty: and ſince each gives a little of its national character of beauty to its performances, ſo that a good critic, on carefully examining the work, will decide as to the nation of the Artiſt; we may juſtly, I think, conclude, *that the general character of the Greek nation was impreſſed on their ſculpture*; and thence, by way of corollary, that their nation muſt have ſurpaſſed in ſymmetry all other nations of the earth; and as it cannot be conceived that there is any innate idea of beauty, we muſt conſequently believe, that their *Minervas*, *Venuſes*, and *Jupiters*, had been taken from living examples. ---Thus, it appears, that there is but one thing that can have more intrinſic value than a very fine piece of ſculpture, which is, a beautiful young woman, with an accompliſhed

mind, and generous heart; for ſhe combines in all her actions the graces and beauties of a pure ſtatue, affords her admirer a thouſand exquiſite Outlines at every turn of her body, or change of her thought, blending colour, form, and motion; and, finally, the happy being, who poſſeſſes ſuch a treaſure, abſorbs his ſoul in the enjoyment of ſenſe and imagination united; but, alas! like the bloſſoms of the ſpring, her charms unfold and fade; memory ſtrives, but ſtrives in vain, to preſerve the fleeting image; and a few ſhort years gone by, happily for our tranquillity, it is no more.

Not ſo with fine Art; for he that has once known how to judge of, or deſcribe the fine Outlines of pure forms, though, in proceſs of time, he finds little left to delight him but the beſt ſculptures; yet he has the conſolation to perceive the ſtudy of beauty more and more agreeable as he advances in years, eſpecially if he have experienced the value of her companion virtue, which teaches him to trace its origin among all the works of the creation; whence the operations of nature afford him approved delight, as he diſcovers the prototype of fine Art in the univerſe.

## SECTION III.

IT only remains for me to produce the principle, as far as I flatter myſelf I have been able to diſcover it, on which thoſe correct draughtſmen, the Greek Artiſts founded their compoſitions, and to endeavour to introduce a criterion whereby to judge them; the reverſe poſition of which may ſerve as a guide to detect productions formed by men who have worked without any rule or principle at all.

To illuſtrate this idea, I have no other means than by referring to well known baſſo-relievos, and the fineſt gems as well as paſtes, by diſtinguiſhing their numbers as they ſtand in Mr. Taſſies' catalogue, who will readily furniſh ſulphur caſts, at a trifling expence,* to ſuch as a rede-

* Four-pence each.

ſirous of examining the force of my aſſertions;---for to have engraved them, even indifferently, on copper, would have been attended with a conſiderable expence; and, after all, there is no copy of any gem that we know of, which is fit to be compared with one of theſe ſulphur impreſſions: and all the attempts of that kind, ſince the expenſive work of *Marriette* to this day, have only ſerved to ſhew that the generality of thoſe who poſſeſs ſuch cabinets, are entirely unacquainted with the powers of Art, or indifferent to the beauties of the treaſures that belong to them; for even common Artiſts *know*, that the moſt ſtudied labour of a *Le Brun*, or a *Bartolozzi*, can never convey an idea of a fine antique intaglio, or rival even one of the commoneſt impreſſions on ſulphur or wax: and as to the falſe notion, that by multiplying impreſſions, we leſſen the value of our original; let us aſk what liberal mind has leſs enjoyment of a fine Arabian horſe, becauſe it is expoſed to the eyes of the multitude? or, who that feels generouſly, but conſiders it as enhancing the value of his parks and grounds, that they afford pleaſure and recreation to his neighbours?---but to return.

In addition to theſe references, I have thought proper to annex a few engravings (moſt of which have been executed by myſelf), of Outlines, from ſome of my own compoſitions, formed on, what ſeems to me the plan of the ancients,---to which it is not improbable vanity may have

offered her inducements; but as, in the eſſay, I really have no other object than the deſire to diſcover truth, and ſerve the Arts; I hope I ſhall be pardoned for this, by thoſe who differ from me in opinion, and thanked by all thoſe who approve of my hypotheſis.

I think, then, their leading maxim was, that each compoſition, whether gem, baſſo-relievo, or ſtatue, *ſhould contain an harmonious whole, as well as parts in harmony with each other, and themſelves*:---to produce which harmony, each part was contrived to flow into another, each fold of drapery into ſome other fold, each figure into ſome other figure; nay, even the ſubordinate parts were made to contribute to this deſign: hence we ſee trees frequently help to connect figures, a vaſe, or a chariot-wheel, a rock, a ſhield, or the plume of a helmet; a bit of flying drapery, a wing, or even the tail of ſome animal, are all alike uſeful to promote the harmony of lines.

Thus in the *Philoctetes*, No. 7810, the eye is conducted from the point of the bird's wing, with which he ſits and fans his wounded foot, along the right arm, to his inclined head; whence it deſcends, by the left arm, to the hip, and then along the lower limbs to the point of the wing, whence it at firſt ſet out; each line alſo flows in curves from a center.

The ſame principle is ſtill more evident in the ſea-nymph, from a paſte, No. 2600, where every part revolves in graceful circles; and is no leſs remarkably attended to in the Bacchus, No. 4290, though the Art is better concealed; in No. 7471, the Greek hero, in ambuſcade, compleatly armed, the rule is even carried to exceſs; and we ſee, in that magnificent invention, the Hercules ſhooting the Stymphalides, No. 5746, that the birds, the bow, and the lion's ſkin (rather aukward concomitants), in the hands of this great Artiſt, all tend to produce harmony.

Look again at the fine gem of the Diana in her car, No. 2036, and of the Jupiter, fulminating the giants, No. 986, in both which there is an endleſs flow of line, almoſt all of which have a tendency to the centre; for lines as well as light muſt be ſo diſpoſed to make them agreeable to our opticks: and the delight we take in circular forms, ariſes, I believe, from their accommodating themſelves ſo well to the conſtruction of our eyes; which is doubtleſs the reaſon why the *Patera* is univerſally conſidered as one of the moſt pleaſing ornaments of architecture, all which is pointed out by nature, in the conſtruction of flowers, trees, &c. for, with ſcarce any exception, they flow into themſelves.

The ancients not only underſtood this principle, but even carried it into every detail of their works; for it is not leſs diſcernible in the compoſition of the whole groupe, than in the general poſition of the drapery and its ornaments. And we ſee on coins, eſpecially ſome of the finer ones of Sicily (many of which are ineſtimable on account of their workmanſhip), that they knew how to cut off a buſt ſo as to take away the diſagreeable idea of its being a detached part, and could heal the ſchiſm, as it were, by means of converging lines*.

It was this knowledge that enabled them to form their Chimeras, to invent the Griffin, the Sagitary, and the ſublime monſters of the deep; ſo as to give literally, in the language of our Britiſh Poet----

" ——— to airy nothings,
" A local habitation and a name."

Of their ſkill, in conducting the lines of hair, on this principle, there are as many inſtances as of the groſs ignorance of ſome moderns in that particular; and I could produce a cropt head, picked up at *Rome*, in a ſculptor's ſtudy, the adjuſtment of each particular lock of which manifeſts more thought, and the execution more mechanic ſkill, than is to be found in many a modern buſt in all its detail.

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* No. 1664, of Taſſies' Cat. a Minerva.

For there is as much harmony to be produced by lines, as by colour, or ſound, or figures: and the art of lineal perſpective, imperfect as it is, has conduced not a little, we all ſee, to the refinement of the Painter's enchanting deceptions.

There is in what we call the *Arts* of Poetry, Painting and Muſic, a ſtrict correſpondence, between ſounds, lines, and tones; but Sculpture being a real art, embraces in its higher branches not only a taſte of their united excellencies, but adds to the enjoyments of all the other ſenſes, which are affected by the other arts, that of *touch*, the teſt of truth:---its lines are harmony, its effect when turned is a metaphoric picture, and its character, if juſtly expreſſed, affects the mind like fine Poetry.

To illuſtrate this idea, I need only refer a young mind endowed with ſenſibility, or an old one improved by reflection, to its own feelings, on viewing a fine male or female ſtatue of Greek workmanſhip.

It is this divine harmony of parts and lines which makes a whole admirable; and it is neither an inelegant enjoyment, nor an unprofitable ſtudy, for thoſe who wiſh to imbue their ſouls with the traces of great and noble forms, to purſue the ſhadow of ſome good performance by lamp-light on a plain ſurface: a practice that would greatly tend to habi-

tuate young Artiſts to form juſt ideas, and facilitate the acquirement of a good taſte; for it would be a ſure guide to the imbibing of pure and correct images: and I have no doubt, that he, who had been thus nurtured in art, would early poſſeſs a good manner, with an elegant underſtanding.

Nothing tends ſo much as ſhadows, or lines traced in a clear medium, to make us aſhamed of ungraceful protuberances.---It is like the effect the camera-obſcura has on the mind of a young landſcape-painter, in correcting the errors of his inexperienced eye: nor have I any doubt, though it is not eaſy to prove it, that the ancients were much benefited by attentively conſidering ſhadows, and not a little helped by the ſymmetry of the well exerciſed bodies of their contemporaries: for, in morals, we ſee daily, that ſelect ſociety purifies the minds of young people, in the ſame degree that a general exhibition of depravity ſullies and corrupts them.

An air feelingly executed on a ſingle inſtrument, is the fine Outline of a fine thought; and, like a line corrected with care, will gain by repeated examination; but is inferior to it, as wanting permanency, and depending on freſh efforts of the muſician, which experience teaches us may be unſucceſsful; for no performer, however enthuſiaſtic, can execute the ſame air twice, with *exactly* the ſame

energy; but a fine thought, once expreſſed on paper, though only in an Outline, is durably eſtabliſhed.

Muſic is like a reflection of the images of the mind on the mirror of ſound; Outlines on paper are thoſe images realized.

That the ancients knew every thing we know, I am not likely to join with thoſe who believe, any more than with others who give to *Shakeſpeare** this wonderful all-knowing faculty; but, in Art, I believe, few things that contribute to effect were overlooked by them, as the flat reliefs of the beſt temples at Athens, and the emboſſed ſurface on which their Artiſts engraved their intaglios evince; for the firſt was calculated to prevent broken maſſes of ſhadow, which might hurt the objects, and, in a clear atmoſphere, render them dazzling; the other tended to give them, when impreſſed on wax, a panoramic effect, both advantageous to the engraver, and agreeable to the principles of optics.

In this form are found moſt of the fineſt Greek intaglios, and ancient paſtes: and it is remarkable, that we ſeldom

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* Yet, perhaps, I ſhall be ſuſpected to go a great way towards this fond imagination, when I declare, that, although a ſceptic, as to the moderns, being as yet full-grown enough to produce a painted commentary on *his* immortal thoughts; yet, I firmly believe, the prototype of moſt of his ideal characters exiſts at this day among the body of the works of Art; and that, if men of taſte and learning would be as diligent in the purſuit of diſcoveries of this ſort, as many are in procuring topographical illuſtrations, we ſhould ſoon be in poſſeſſion of at leaſt the moſt elegant accompaniments to his works that art can deviſe, and embelliſhments calculated rather to raiſe than debaſe the ſweet pages we all ſo much wiſh to adorn.

meet with any ſeals of the ſhield-like form that have not merit; for the form in itſelf contributing to the harmony of the whole, helps to baniſh the idea of a ſolid back ground to which, by modern engravers, their figures are generally ſtuck, with ſtudious care, that the ſurface ſhall be flat and well poliſhed: an error that a very little acquaintance with the ancient baſſo-relievo might have taught them to obviate; for there it is always made ſubſervient to the compoſition, according to the light in which it was to be placed.

This harmony of lines conſtitutes what we call grace; as might be amply proved from the works of *Raffael*, but is more ſtrikingly exemplified in the deſigns of *Parmigiano*, and the exquiſite and rare prints of *Andrea Meldoſſa*, commonly called *Schiavone*, whoſe defective drawing it covers, like a precious veil, embelliſhing the deformity it conceals: but a ſtill ſtronger proof of the value of this ſyſtem of the Greeks, is daily felt, in the admiration we cannot help beſtowing on even indifferent copies of their baſſo-relievos, by their inferior Artiſts; who, although they were not able to rival the original, always preſerved the grace and ſpirit of the action of the figures, which we denominate character; a feeling of Art in them, that announces the high ſource of their general education therein, and ſhews that its grand theory pervaded even the meaneſt boſoms.

Thus far I have endeavoured to trace the principles of the Greeks in compoſition, in the harmony of lines and preciſion of contour; and thus far they might be conducted by rules. To procure expreſſion, they could only be guided, as we are, by taſte and obſervation, as well as anatomical ſkill; of which it is not here my province to ſpeak, except, that they always ſeem to have remembered, that extreme leanneſs is to be abhorred; well knowing that ſimplicity promotes beauty, and that we ought to preſerve a medium in all things.

But one more obſervation I cannot omit on the decency that reigns among the naked figures of their great Artiſts, a decency which cauſes our delicacy to be ſuſpected, when we affect to fig-leaf the ſexual diſtinctions of their innocent nudities; of which it may truly be ſaid, that "*they are naked and not aſhamed.*"

An affectation, which ſhews a corrupted age like this in double deformity, while the obſcene inventions of that great genius, *Hogarth*, are in all hands, and the looſe deſcriptions of *Fielding*, in every body's library.

Let us away with this affectation; and let our travelled ladies, who have walked without harm with gentlemen through every Muſeum in Europe, and beheld all that Grecian Art, even when it was playful, could ſhew, teach

their countrywomen, that true modeſty diſdains not to examine, with a ſteady eye, the maſculine parts of the antique ſtatues, conſcious that they are as chaſtely repreſented as thoſe of children by the hand of nature, which innocence may, and does daily, behold unbluſhing; which nothing but lewd hypocriſy affects to fear; and which, when mutilated, or deſtroyed, or clumſily concealed, ſhews only a diſpoſition to affect a refinement that aſſuredly betrays, to a cloſe obſerver, the index of a narrow mind; and has a cruel tendency to depreſs the hand of Art, which is never more elevated than when deſcribing the human form divine as it came from the hands of the myſterious great firſt Cauſe.

But enough; though much more might be ſaid on this intereſting ſubject, were not this eſſay already too long, particularly on *the nature of appropriate ornaments*, on which an entire treatiſe is much wanted, and, if this ſlight eſſay meet with approbation, may, in future, be detailed; BUT FOR THOSE WHO THINK, I AM SURE I HAVE SAID ENOUGH; FOR THOSE WHO TASTE THE BEAUTIES, I AM EARNESTLY DESIROUS OF UNVEILING, PERHAPS, TOO MUCH; AND TO THE PROFANE, WHO DESPISE WHAT THEY WILL NOT EXERT THEIR ORGANS TO UNDERSTAND OR ENJOY, IT IS USELESS TO WRITE AT ALL.

# APPENDIX.

HAVING compleated my thoughts on theſe ſubjects, and ventured to illuſtrate them, by a few inventions, compoſed, as well as I was able, on the principles laid down in the work; I have only to hope that this free-will-offering may not be unpleaſing to the public; and that where any lines are found that violate the ſyſtem, as in part of one of the furies No. 18, it may be attributed to his real motive, an illuſtration of the errors of the oppoſite principle; for they were all deſigned as experiments.---Neither do I preſume to ſay, that all the lines were the reſult of ſtudy, as, indeed, they ought to have been;---but one thing may be aſſerted of this work, which can be ſaid of few others that have paſſed the hands of an engraver, which is, that *Mr. Blake* has condeſcended to take upon him the laborious office of making them, I may ſay, fac-ſimiles of my originals: a compliment, from a man of his extraordinary genius and abilities, the higheſt, I believe, I ſhall

ever receive:---and I am indebted to his generous partiality for the inſtruction which encouraged me to execute a great part of the plates myſelf; enabling me thereby to reduce conſiderably the price of the book. My intention was, to have added a few modern ſubjects, treated exactly in the ſame way, for which deſigns have been made, but finding the expence too great for an experiment, I declined it; on which account I have not gone beyond an Outline on any of the plates, although many are from finiſhed drawings. It now only remains for me to obſerve, that of all theſe inventions there is one alone which cannot properly be called intirely my own. I purpoſely introduced it, not only to illuſtrate an idea that ſhall be advanced in a future Eſſay; but as a cruſt for the Critics, who muſt now take care how they pronounce raſhly, leſt, in attempting to point it out, they inadvertently pay me an undeſerved compliment.

What follows will be conſidered, I am ſure, as a uſeful part of the work, by all thoſe who wiſh to examine the ſentiments I have expreſſed. It cannot but be ſerviceable to the young Artiſt, whoſe time is precious, as it contains a catalogue of the numbers of the beſt of the ſubjects which, with a view to ſtudy, I have been many years ſelecting, both at home and abroad.

# A NUMERICAL CATALOGUE

OF ABOVE SIX HUNDRED SUBJECTS FROM ENGRAVED STONES, ALMOST ALL OF WHICH ARE FROM THE FINEST ANTIQUES; SELECTED WITH CARE, FOR THE USE OF ARTISTS, FROM MR. TASSIES' CABINET, CONSISTING OF ABOVE SIXTEEN THOUSAND IMPRESSIONS; ALL, OR ANY PART OF WHICH, ARE SOLD AT HIS HOUSE IN LEICESTER-FIELDS, IN SULPHER CASTS, MOUNTED AND NUMBERED, ACCORDING TO HIS DESCRIPTIVE CATALOGUE, AT FOURPENCE EACH.

## HEADS.

| No. | No. | No. | No. | No. | No. | No. |
|---|---|---|---|---|---|---|
| 1527 | 1395 | 4984 | 11723 | 5138 | 4034 | 9723 |
| 3693 | 4518 | 8901 | 15812 | 6156 | 5148 | 5648 |
| 7033 | 9740 | 15494 | 3473 | 15262 | 10141 | 5011 |
| 3474 | 1407 | 15548 | 2825 | 6078 | 10094 | 4251 |
| 1661 | 15158 | 1647 | 5010 | 15864 | 10181 | 681 |
| 9629 | 9699 | 8950 | 4997 | 3763 | 10020 | 4911 |
| 7672 | 11928 | 9024 | 4983 | 3777 | 10028 | 8759 |
| 10802 | 10001 | 2018 | 1536 | 3789 | 8984 | 9928 |
| 9686 | 10148 | 5574 | 6069 | 1365 | 15937 | 1171 |
| 6050 | 10163 | 1393 | 2523 | 1422 | 8941 | 263 |
| 9518 | 8650 | 12472 | 10226 | 8343 | 8764 | 10241 |
| 12295 | 2800 | 15634 | 4996 | 1101 | 9844 | 10321 |
| 9718 | 8045 | 11038 | 11213 | 11861 | 10220 | 10414 |
| 4702 | 2809 | 1664 | 9115 | 7035 | 10064 | 10502 |
| 9112 | 5512 | 15659 | 6553 | 8237 | | |

# GROUPES, &c.

| No. | No. | No. | No. | No. | No. | No. |
|---|---|---|---|---|---|---|
| 4324 | 15876 | 7823 | 4773 | 11016 | 7817 | 6275 |
| 6546 | 3113 | 6153 | 2775 | 8676 | 8735 | 2959 |
| 4261 | 12731 | 4367 | 15016 | 3121 | 8175 | 5238 |
| 4852 | 7177 | 6152 | 4414 | 5931 | 2687 | 3539 |
| 5430 | 6313 | 7000 | 1804 | 5859 | 6892 | 4712 |
| 4441 | 6009 | 6735 | 2584 | 5019 | 6976 | 11305 |
| 2446 | 4861 | 15698 | 4570 | 2375 | 6955 | 2334 |
| 4364 | 4351 | 7196 | 12727 | 8683 | 6855 | 10495 |
| 7622 | 4860 | 9569 | 3533 | 5857 | 7237 | 6003 |
| 8737 | 6422 | 9898 | 2759 | 6134 | 8006 | 6012 |
| 7199 | 4849 | 7776 | 6191 | 6129 | 8005 | 9464 |
| 3116 | 4846 | 5866 | 15837 | 5797 | 7238 | 6635 |
| 6150 | 6815 | 8712 | 2890 | 9429 | 6743 | 3488 |
| 4867 | 6765 | 6246 | 15926 | 4365 | 6688 | 6248 |
| 3013 | 1309 | 6247 | 2773 | 2634 | 4635 | 6258 |
| 2992 | 1225 | 6245 | 7218 | 5085 | 5036 | 4263 |
| 4310 | 4352 | 6280 | 8675 | 5090 | 4599 | 6108 |
| 4366 | 4199 | 6835 | 1272 | 5122 | 4573 | 5901 |
| 4800 | 7357 | 7174 | 11719 | 8370 | 7122 | 4588 |
| 4859 | 4607 | 4309 | 5543 | 3617 | 7096 | 4715 |
| 5809 | 5377 | 1836 | 7339 | 8369 | 7172 | 7549 |
| 2036 | 5026 | 4453 | 1265 | 7197 | 7112 | 7021 |
| 986 | 7018 | 15832 | 2600 | 5269 | 1157 | 1516 |
| 2598 | 2760 | 7178 | 8663 | 6633 | 5393 | 3560 |
| 2603 | 6373 | 2557 | 7170 | 7151 | 1336 | 2989 |
| 4360 | 15278 | 4597 | 6122 | 8624 | 1238 | 6901 |
| 9237 | 2378 | 4454 | 9220 | 4828 | 10591 | 7970 |
| 2596 | 2965 | 4600 | 3118 | 9439 | 4647 | 7931 |
| 15806 | 7612 | 15874 | 5130 | 2363 | 4726 | 8207 |
| 6423 | 4669 | 4605 | 6694 | 6497 | 13082 | 6617 |
| 15877 | 6803 | 6731 | 15631 | 6960 | 12654 | 9512 |

| No. | No. | No. | No. | No. | No. | No. |
|---|---|---|---|---|---|---|
| 9583 | 943 | 8275 | 6029 | 2593 | 8357 | 6259 |
| 5273 | 2911 | 8386 | 2514 | 7026 | 5121 | 6266 |
| 4203 | 135 | 8639 | 5940 | 9363 | 15195 | 10491 |
| 4785 | 393 | 8440 | 5263 | 7539 | 1512 | 3605 |
| 4782 | 8731 | 3557 | 8432 | 4353 | 8077 | 5751 |
| 5282 | 6808 | 13220 | 2639 | 2591 | 9383 | 17 |
| 6210 | 1753 | 7995 | 4577 | 9144 | 8848 | 4397 |
| 4751 | 7611 | 12935 | 5093 | 6607 | 8850 | 15444 |
| 4862 | 6281 | 6781 | 5051 | 7505 | 5917 | 7619 |
| 2159 | 8619 | 2160 | 5855 | 8428 | 9099 | 42 |
| 5732 | or | 6668 | 15390 | 5853 | 5684 | 5800 |
| 4709 | 6198 | 6229 | 4744 | 1731 | 7426 | 9490 |
| 5374 | 6938 | 5378 | 4733 | 1312 | 5922 | 4592 |
| 5294 | 6790 | 1703 | 4732 | 15144 | 7421 | 6001 |
| 5243 | 7152 | 6867 | 7759 | 5123 | 9100 | 2633 |
| 7607 | 7153 | 6662 | 7754 | 15492 | 8584 | 157 |
| 7568 | 2749 | 4639 | 12732 | 15203 | 9098 | 2651 |
| 82 | 7967 | 9436 | 5114 | 2645 | 8653 | 5736 |
| 8448 | 8581 | 9230 | 6545 | 759 | 2397 | 3015 |
| or | 4788 | 7523 | 8731 | 2641 | 9365 | 4581 |
| 12724 | 3048 | 9431 | 15881 | 2660 | 9347 | 2585 |
| 8596 | 6101 | 2581 | 5925 | 15120 | 7446 | 5864 |
| 7695 | 2157 | 9227 | 5943 | 709 | 7341 | 5792 |
| 5727 | 4598 | 1493 | 5112 | 8520 | 4259 | 8660 |
| 5943 | 119 | 941 | 5040 | 7510 | 9099 | 2436 |
| 6319 | 10127 | 404 | 2217 | 130 | 4807 | 5909 |
| 6744 | 12843 | 2552 | 6969 | 8838 | 6477 | 3482 |
| 6818 | 7479 | 2586 | 6937 | 7554 | 5280 | 3588 |
| 1745 | 7559 | 6890 | 6645 | 4821 | 4373 | 4455 |
| 1800 | 4602 | 9317 | 7139 | 6460 | 7340 | 5704 |
| 7620 | 2601 | 6531 | 13092 | 6295 | 4784 | 4643 |
| 6817 | 3514 | 5076 | 13499 | 2322 | 3480 | 2382 |
| 7766 | 3321 | 922 | 9146 | 7523 | 8560 | 4699 |
| 5041 | 8250 | 4410 | 4588 | 8846 | 8623 | 7181 |

| No. | No. | No. | No. | No. | No. | No. |
|---|---|---|---|---|---|---|
| 5738 | 6601 | 3466 | 6149 | 13074 | 7475 | 6603 |
| 4298 | 2885 | 6544 | 2227 | 13072 | 6381 | 1775 |
| 6897 | 3006 | 962 | 9294 | 7450 | 9361 | 6151 |
| 9187 | 8839 | 4290 | 671 | 9333 | 9395 | 2588 |
| 15299 | 2895 | 2933 | 9174 | 3487 | 4150 | 13623 |
| 7231 | 8822 | 9433 | 4592 | 8815 | 5989 | 15710 |
| 7374 | 8819 | 9534 | 1513 | 8830 | 3552 | 1720 |
| 4616 | 8611 | 4853 | 9208 | 7312 | 8016 | 2640 |
| 4355 | 2973 | 6147 | 6750 | 1738 | 2626 | 2592 |
| 8608 | 9346 | 4841 | 4265 | 6888 | 13242 | 8872 |
| 6625 | 6310 | 15277 | 5299 | 6881 | 13241 | 8803 |
| 5746 | 9549 | 8866 | 5221 | 8427 | 18 | 7471 |
| 4779 | 4738 | 5852 | | | | |

*N. B.* The numbers are as they ſtand in a cabinet of paſtes, arranged partly according to ſtyles: ſeveral more might have been added of the numbers of fine ſubjects, if the appendix to Mr. Taſſies' Catalogue of Gems, in two volumes, quarto, had been prepared.

*FINIS.*

## *LATELY PUBLISHED BY THE SAME AUTHOR.*

I. THE MAID OF SNOWDON, A TALE. PRICE TWO SHILLINGS AND SIXPENCE IN BOARDS.

II. A POEM ON THE LANDSCAPES OF GREAT BRITAIN. PRICE TWO SHILLINGS AND SIXPENCE IN BOARDS.

III. SOME ANECDOTES OF THE LIFE OF JULIO BONASONI, A BOLOGNESE ARTIST, WHO FOLLOWED THE STYLES OF THE BEST SCHOOLS IN THE SIXTEENTH CENTURY; ACCOMPANIED BY A CATALOGUE OF THE ENGRAVINGS, WITH THEIR MEASURES, OF THE WORKS OF THAT TASTEFUL COMPOSER; AND REMARKS ON THE GENERAL CHARACTER OF HIS RARE AND EXQUISITE PERFORMANCES. TO WHICH IS PREFIXED A PLAN FOR THE IMPROVEMENT OF THE ARTS IN ENGLAND. PRICE THREE SHILLINGS IN BOARDS.

IV. AN ATTEMPT TO DESCRIBE HAFOD, AND THE NEIGHBOURING SCENES ABOUT THE BRIDGE OVER THE FUNACK, COMMONLY CALLED THE DEVIL'S BRIDGE, IN THE COUNTY OF CARDIGAN; AN ANTIENT SEAT BELONGING TO THOMAS JOHNES, ESQUIRE, MEMBER FOR THE COUNTY OF RADNOR. PRICE TWO SHILLINGS.

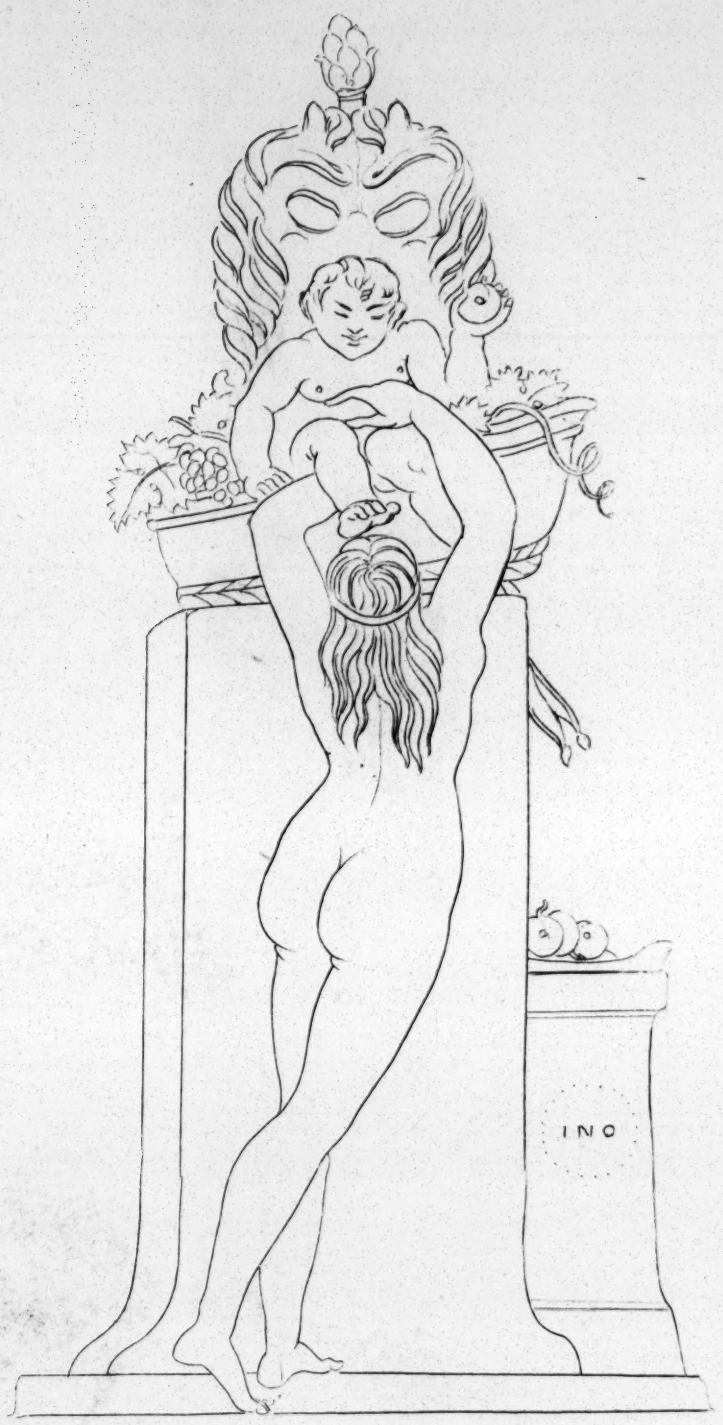
# INVENTIONS

BY

G. CUMBERLAND

Publishd Jan.y 1. 1795

BRITISH MUSEUM




HAIL YOUNG EYED GOD OF WINE! PARENT OF JOYS!

Mallet

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Against the head which innocence secures
Insidious malice aims her darts in vain
Blown backward by the powerful breath of heaven

S Johnsons Irene

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BRITISH MUSEUM

Not the springs mouth , or breath of Jessamin
Nor violets infant sweets , nor opening buds
Are half so sweet as Love . ——

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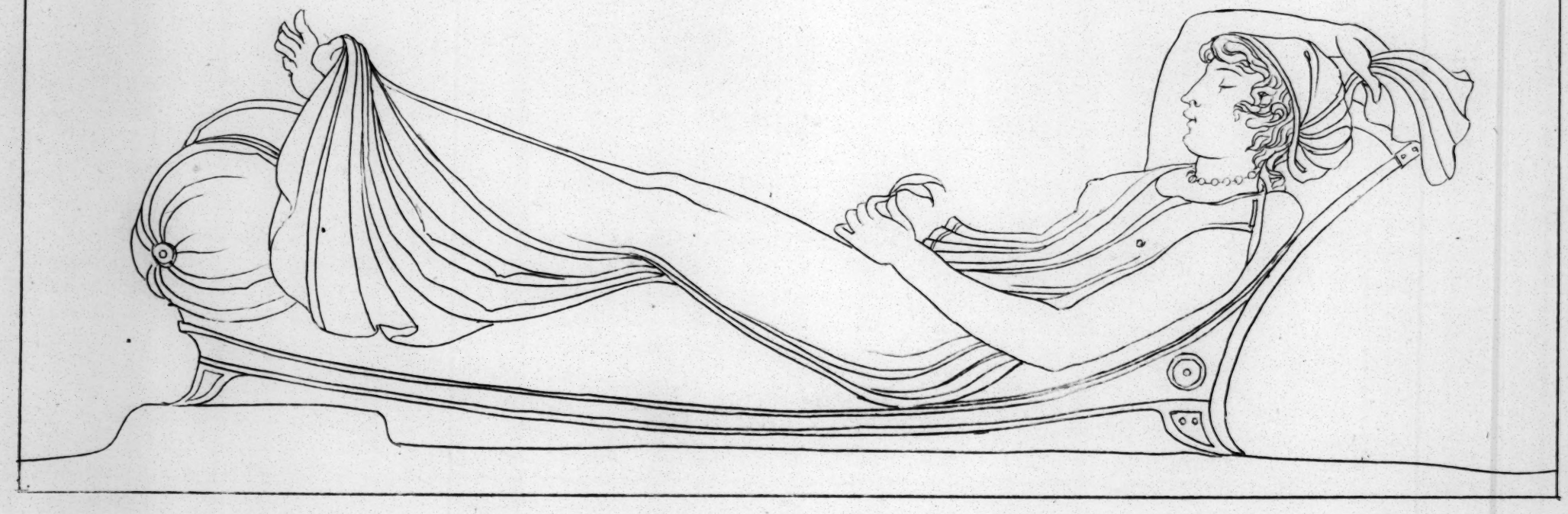
BRITISH MUSEUM

NOR SWORDS WERE FORGD BUT VOID OF CARE AND CRIME
THE SOFT CREATION SLEPT AWAY THEIR TIME
Ovid. Golden Age



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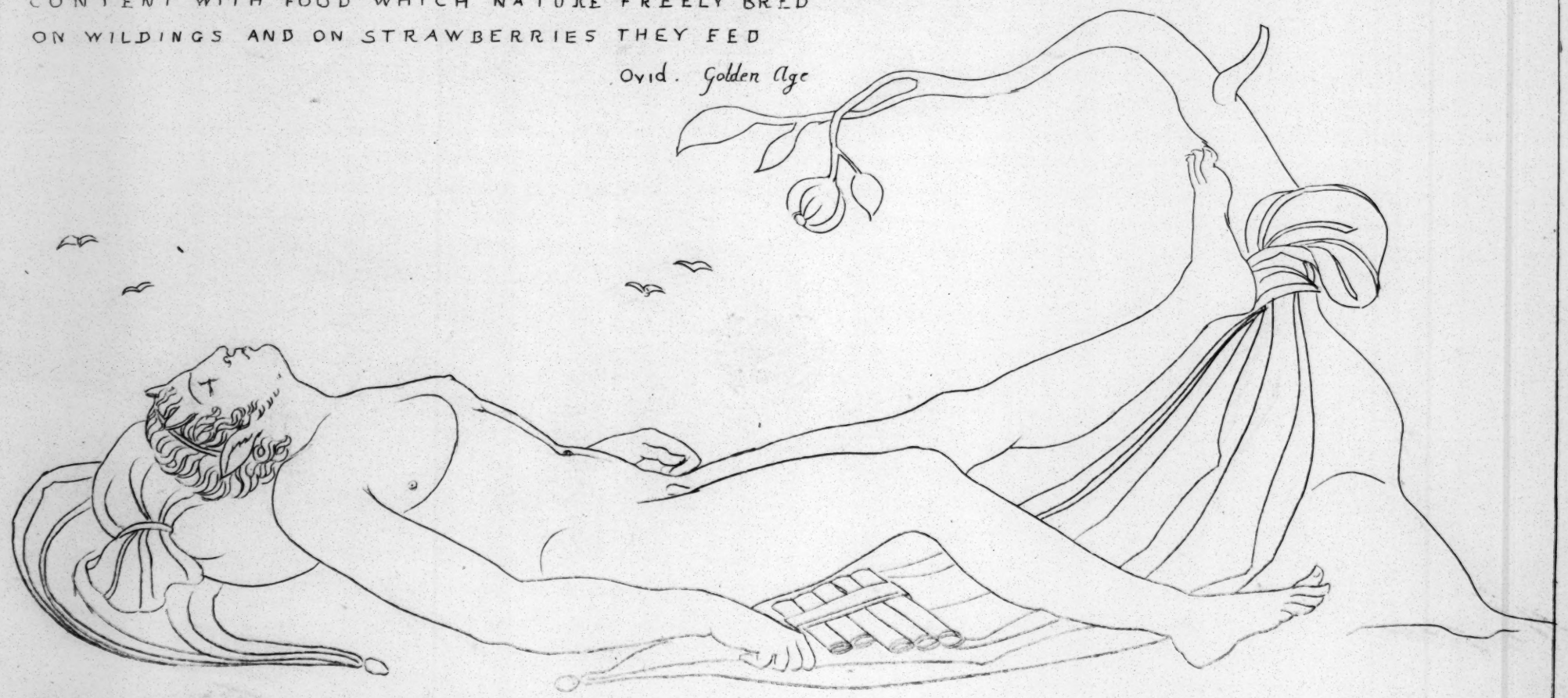
CONTENT WITH FOOD WHICH NATURE FREELY BRED
ON WILDINGS AND ON STRAWBERRIES THEY FED

Ovid. *Golden Age*



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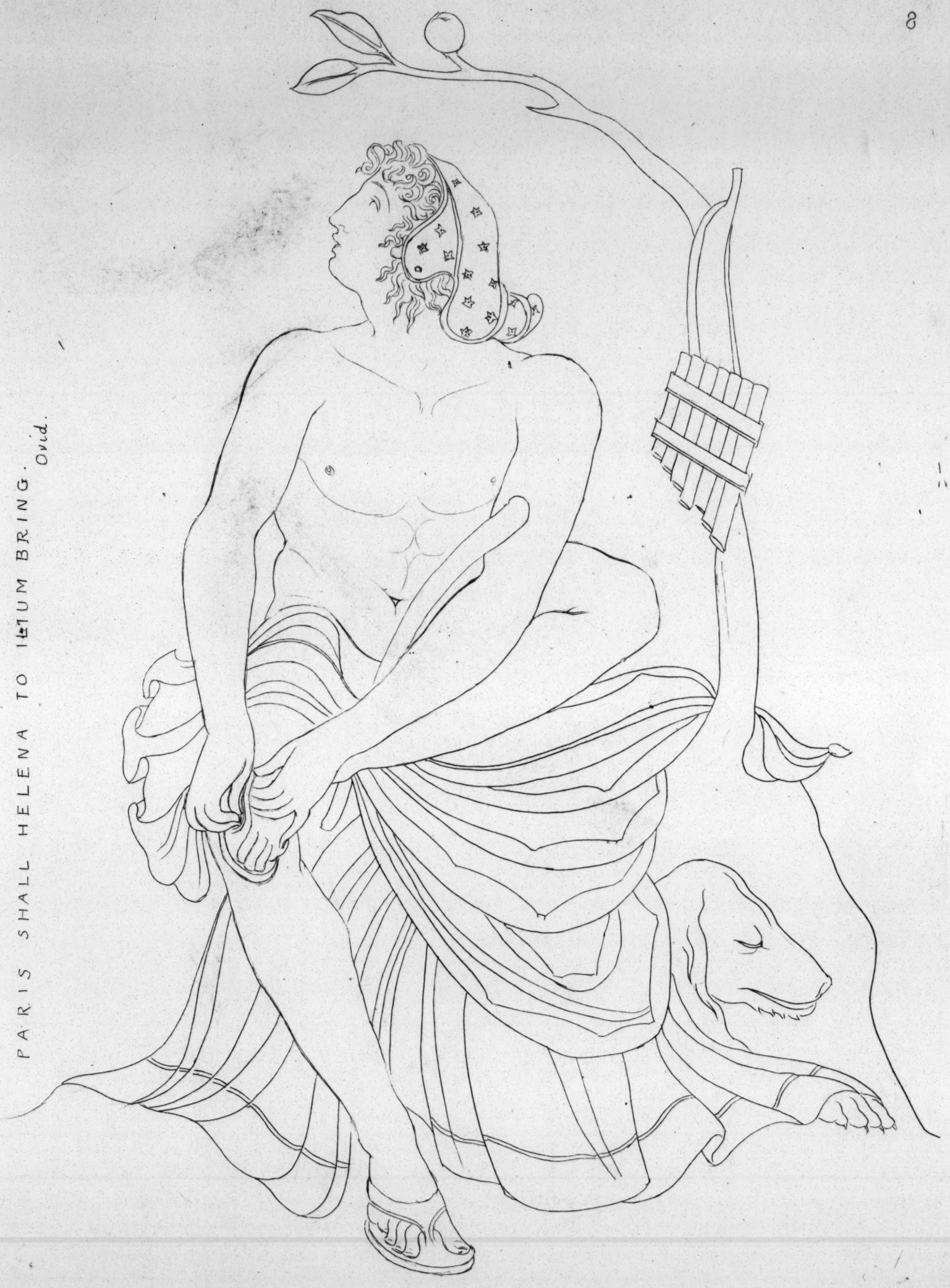
BRITISH MUSEUM

PARIS SHALL HELENA TO LETUM BRING. Ovid.



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PRITISH MUSEUM

PARIS IS FIFTH FROM JOVE. BUT HELEN FIRST

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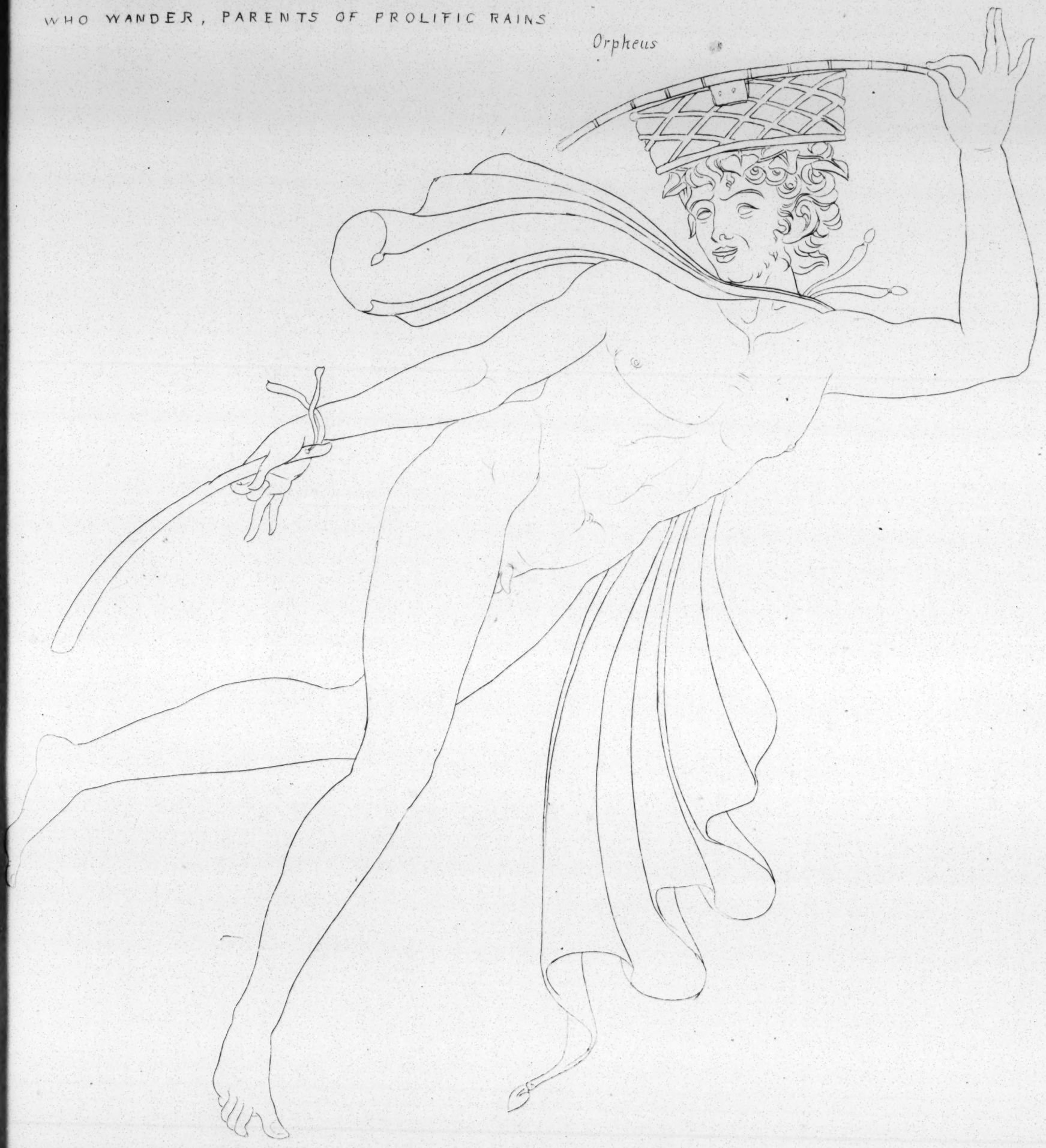
BRITISH MUSEUM

AERIAL CLOUDS THRO' HEAVENS RESPLENDENT PLAINS 10
WHO WANDER, PARENTS OF PROLIFIC RAINS

Orpheus



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IMPELLD BY EV'RY STORMY SOUNDING GALE
WITH RAPID COURSE ALONG THE SKIES YE SAIL

Clouds of Orpheus

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BRITISH MUSEUM

PSYCHE DISOBEYS

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PSYCHE REPENTS

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BRITISH MUSEUM

VENUS COUNCELS CUPID

14

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From an original Invention by J. Cumberland Esq^r^ by W Blake. Published as the Act directs Nov 5 1794

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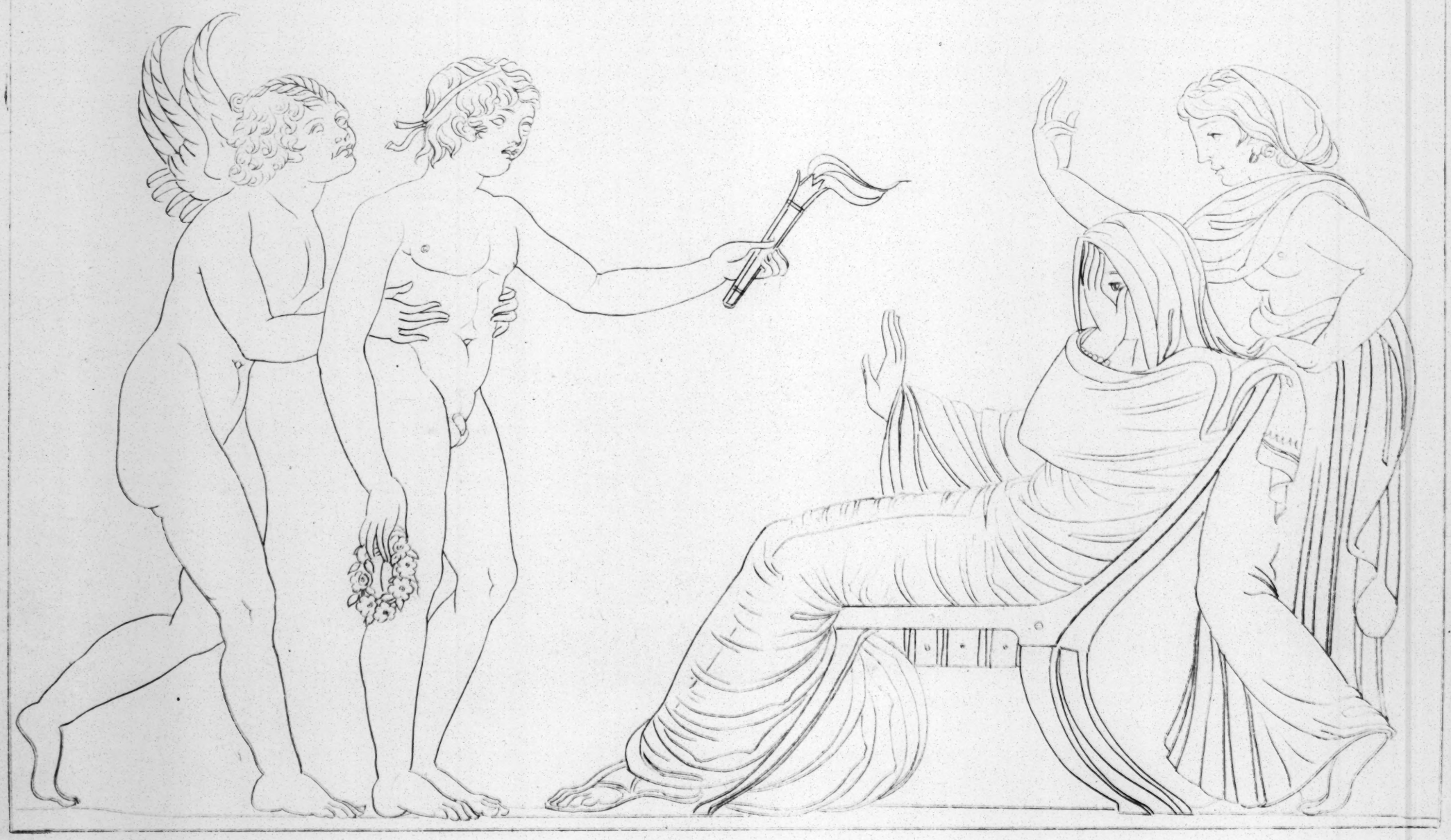

*Think you, the happy in the shades below*
*Or see your tears, or listen to your woe?*

*Petronius: Ephesian Matron.*

*Design'd & Eng'd by G. C. Publish'd Jan'y 1. 1795*

BRITISH MUSEUM

IRON AGE

*Then cursed steel & more accursed gold*
*Gave mischief birth & made that mischief bold.*
*Ovid. Iron Age*

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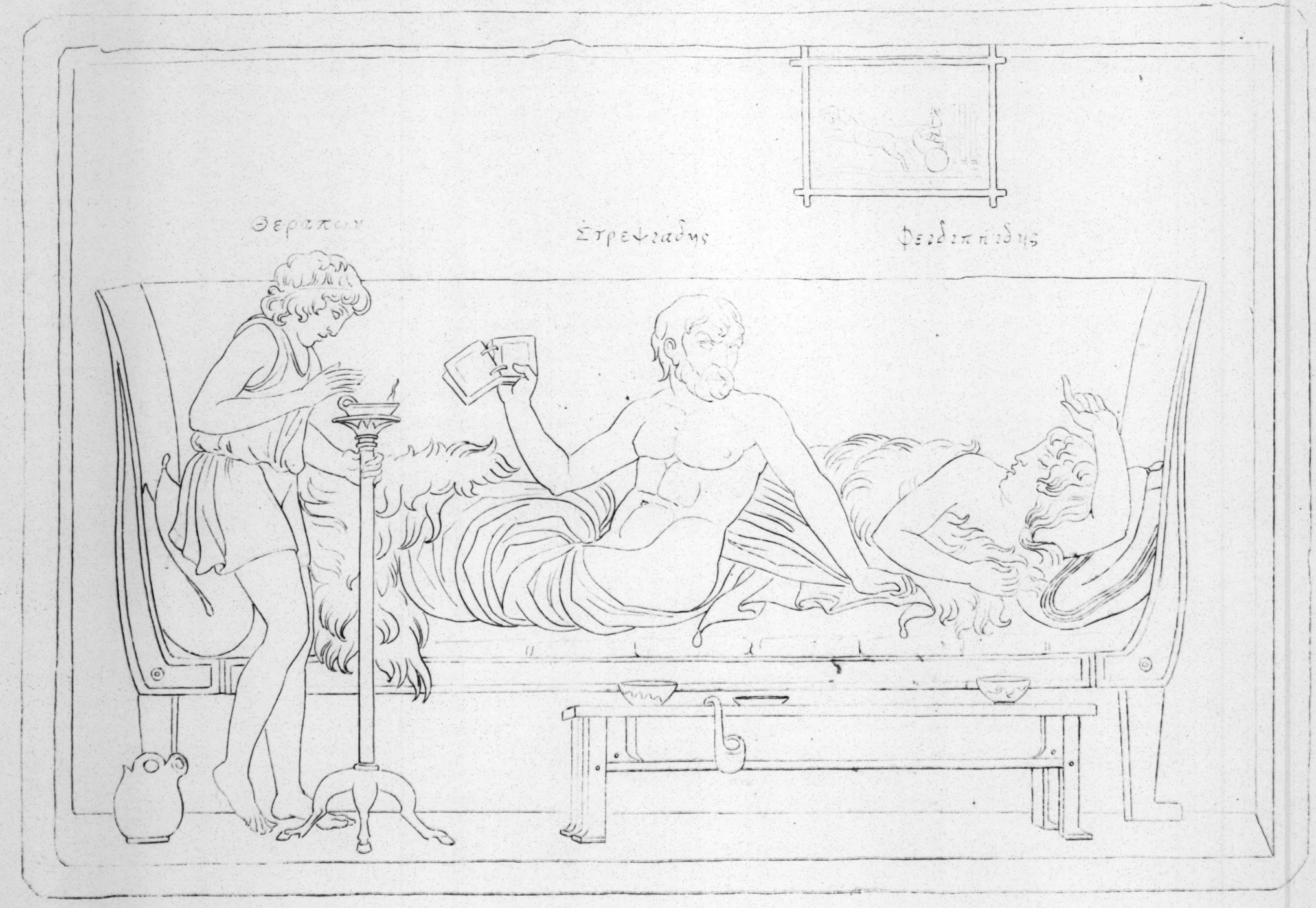
BRITISH MUSEUM

ARISTOPHANES CLOUDS. SCENE. I.

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O be thy mouth with Figs Ægilean filld
And drops of Honey on thy lips distilld
Thine is the Cup

Theoc: Thyrsis Fawkes

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BRITISH MUSEUM

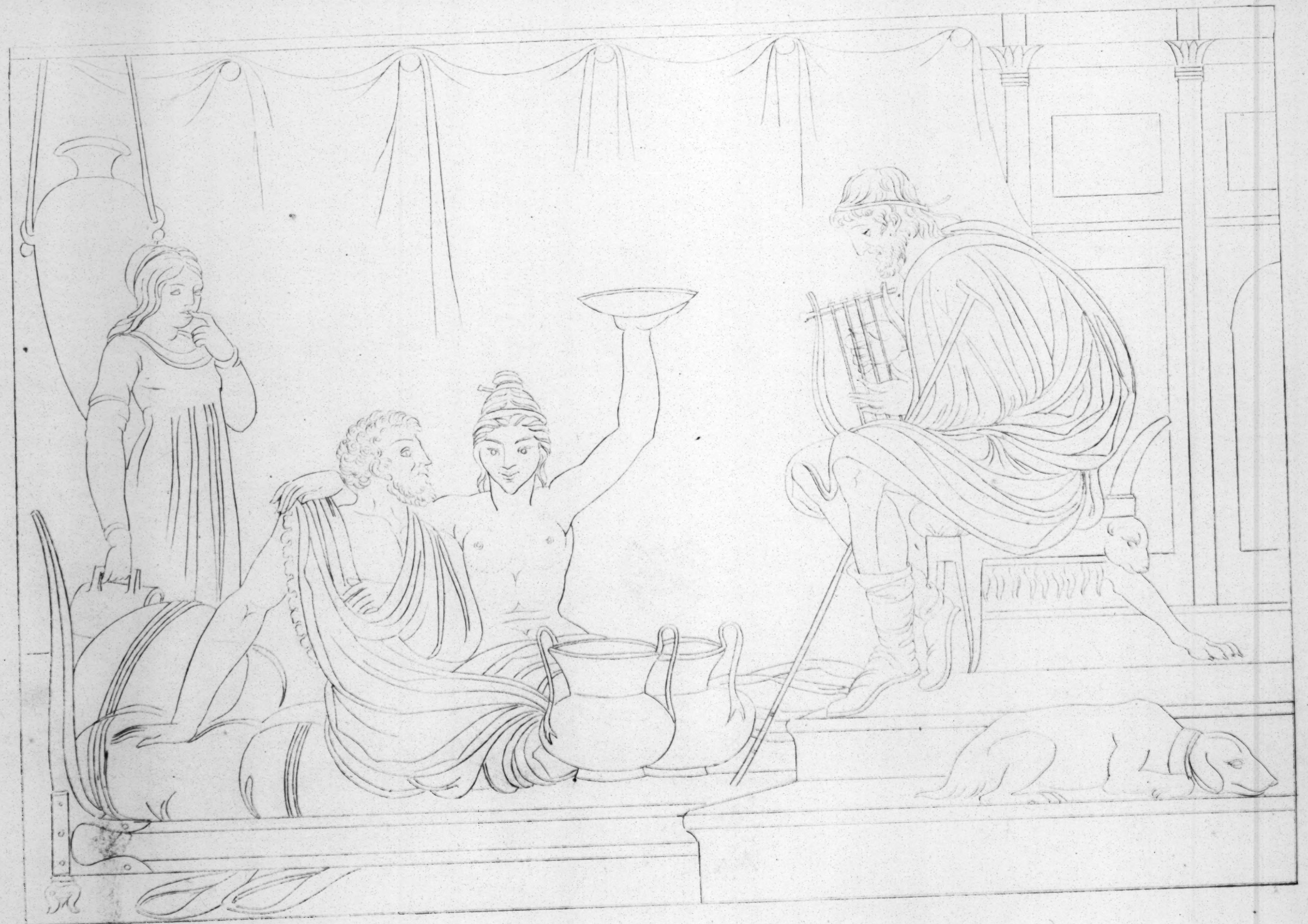
LYTIERSES. in Posibius's Tragedies

If chance a stranger in his fields he spy'd
Abundant wine and viands he supply'd
Largely to drink, and sumptuously to feed
Nor envied he the wretch he doomd to bleed

Fawkes

Design'd & Engrav'd by G. C. Publish'd Jan^y 1. 1795

BRITISH
MUSEUM

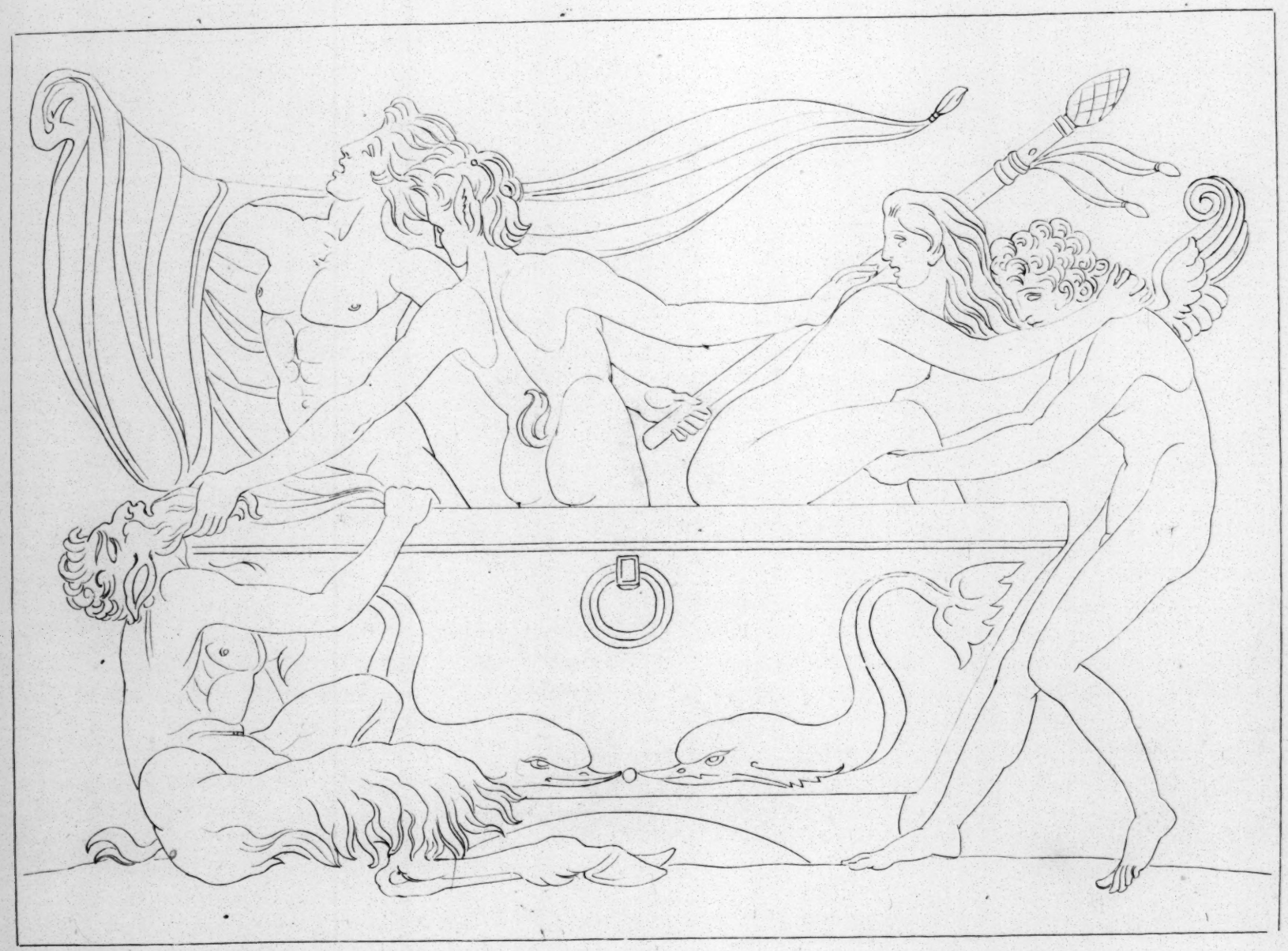


ANACREON. ODE. XXXIX. Drinking Scene

Designd & Engd by G. C. Publishd Jany 1. 1795

BRITISH MUSEUM

ANACREON ODE LII



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BRITISH MUSEUM

ANACREON. ODE, LX. EPITHALAMIUM.

Designd & Engr.d by G. C. Publishd Jan.y 1: 1795

BRITISH MUSEUM

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